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The Quiet Revolution.

THE JERUSALEM
POST
MAGAZINE

Friday, January 11, 1974

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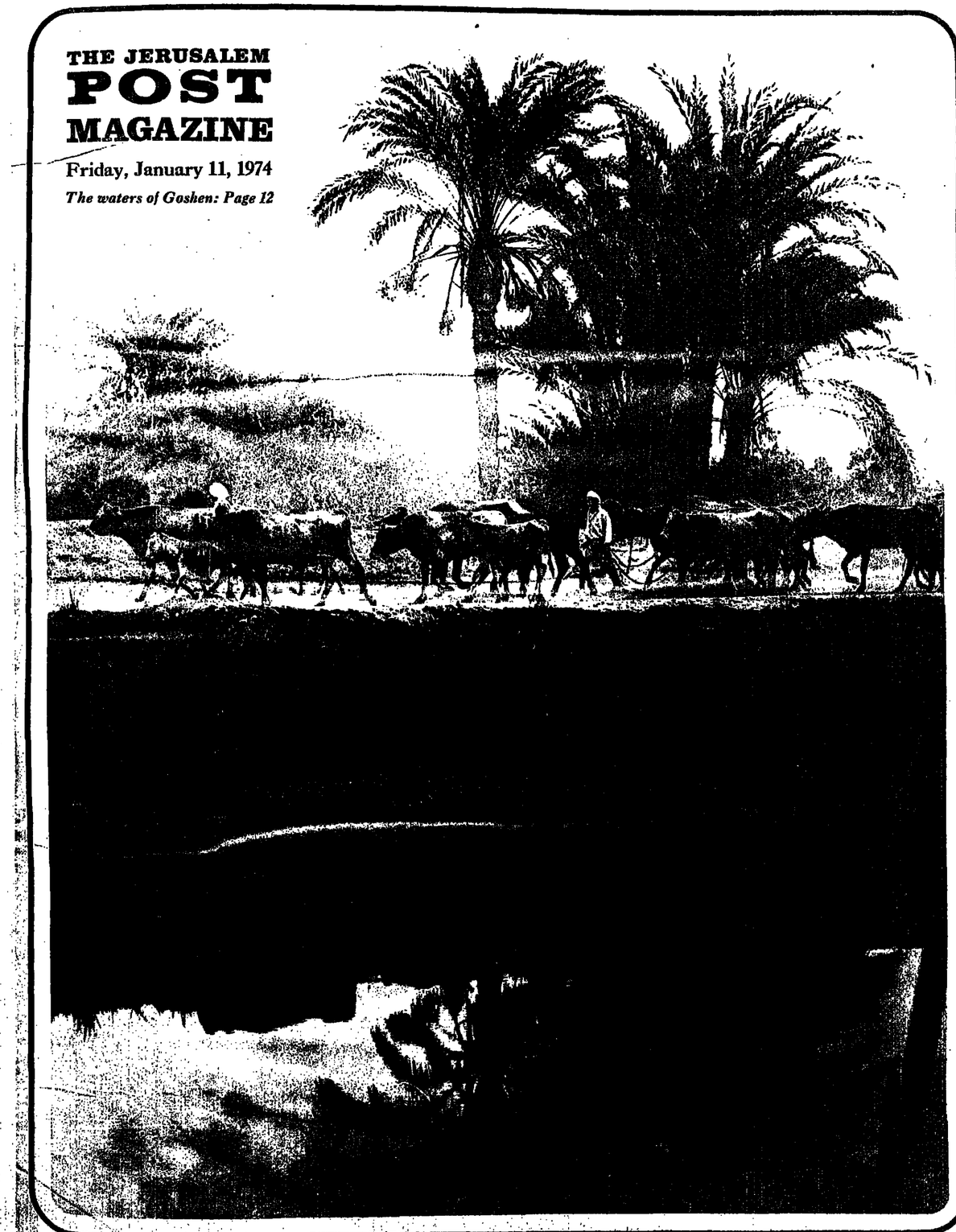

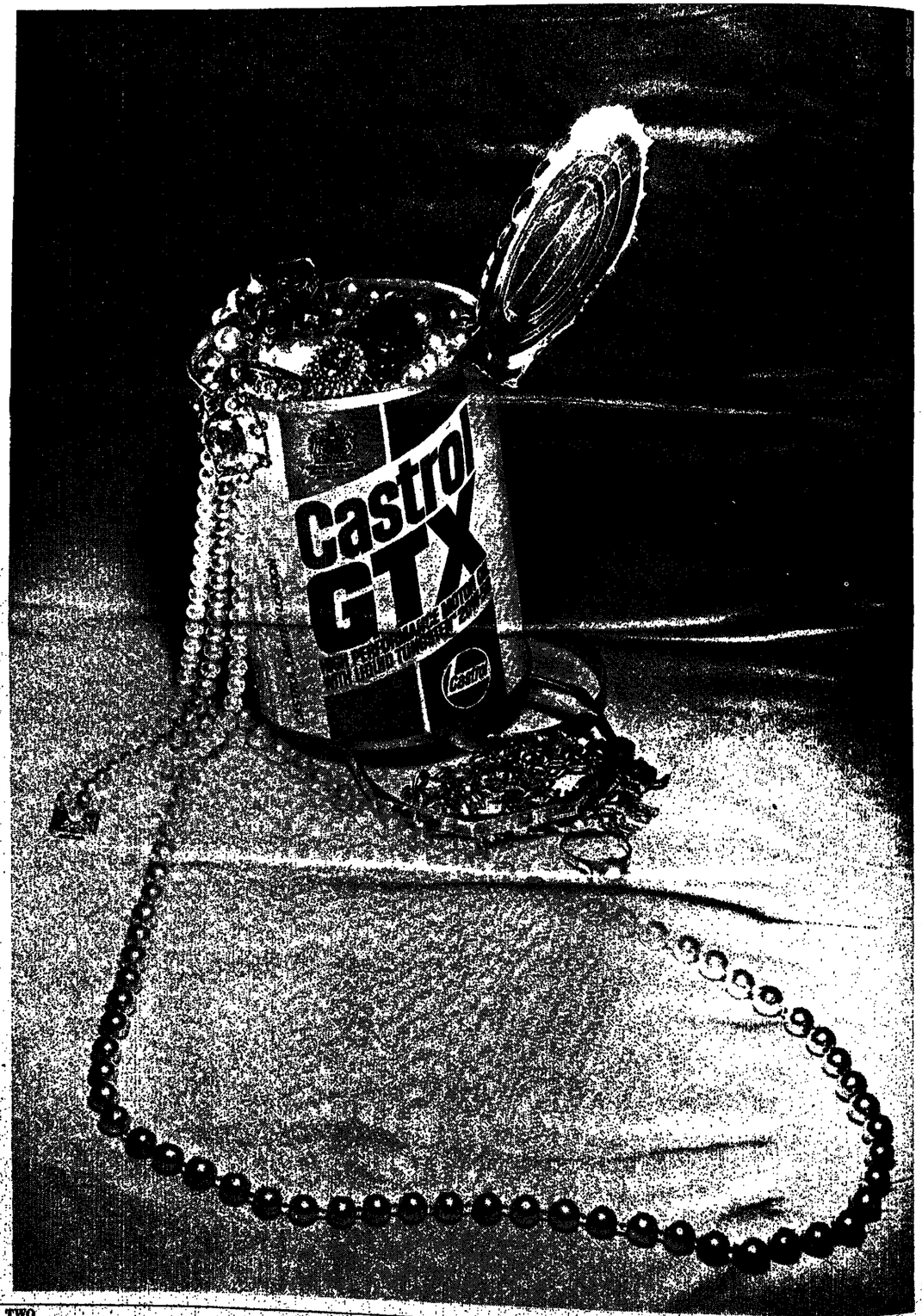

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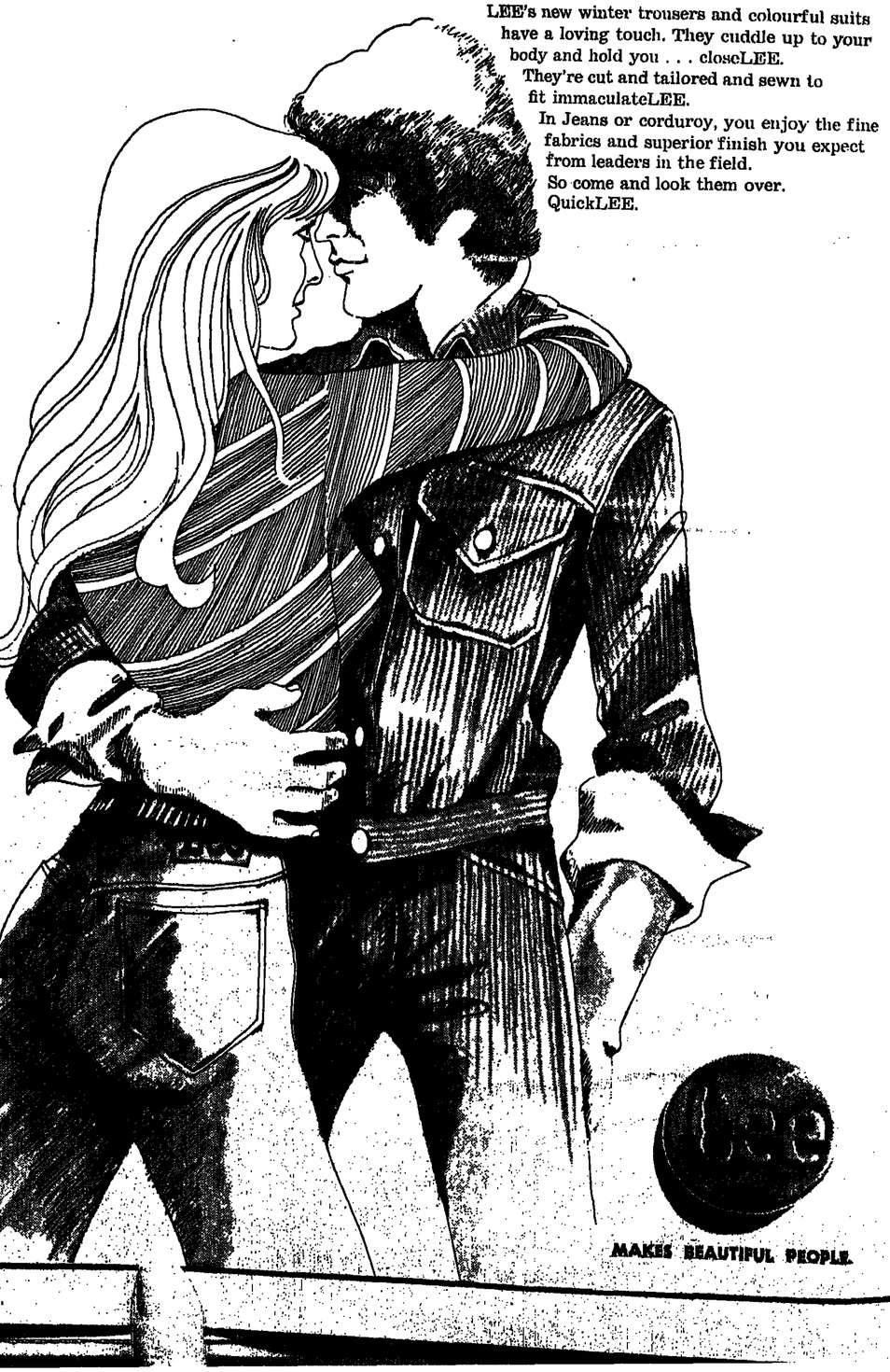


MAKES BEAUTIFUL PEOPLE.

Old wine in new bottles

The Knesset elections, says ASHER ARIAN, largely underscored the Labour movement's continued dominance in Israel's political life and the failure of the Likud Opposition to provide a viable alternative.

IT IS always difficult to decode the electorate's intentions after the vote has been cast. Some say that the public has given the Government a muted vote of confidence to carry on at Geneva; others say that the majority of the people are against significant territorial concessions. Some observers have read the decline in Labour support as a call for replacing the national leadership, while others have noted that Moshe Dayan's position, for example, has probably been strengthened as a result of the polls. Dayan supporters argue that this is not the time to upset internal arrangements and others fear that he and his followers might split off from the Labour Party and provide the Likud with the parliamentary power to form a government which it was denied in the elections.

Similarly, the religious parties lost strength in the voting, but their relative importance in coalition calculations has been enhanced. The electorate, by splitting its vote more evenly this time between the two major lists — the Alignment and the Likud — has inadvertently strengthened the religious parties.

Obviously, we are dealing here with two different levels of analysis. On the one hand, what message did the individual voter wish to get across by his single vote? On the other, what is the collective impact of these votes on the functioning of the political system?

The ballot is a notoriously poor medium for getting a message across. With his one vote, the citizen must register his opinion on foreign policy, the war, the party's leadership, the country as a whole, inflation, Geneva and taxation, not to mention poverty, women's lib and corruption. Not only is it an inefficient instrument for expressing a specific opinion, but each citizen probably uses a different calculus to reach his decision.

WE CANNOT be certain from the results of these elections what the "public will" is. What we can do is consider the behaviour of the electorate and the likely effects for the future.

The results have emphasized the consistent voting behaviour of a large segment of the population in election after election. While the elections will have important political results, on the whole the behaviour of individual voters remained consistent with past behaviour.

It is clear that part of the Likud's gain was at the expense of the Alignment. But the significant fact is that a substantial part of the "punishment" vote was not won by the Likud but went to the smaller parties — especially Shulamit Aloni's list — and other lists which barely missed the minimum one per cent of the total vote required by law for Knesset representation.

It would not have been unreasonable to expect that in the wake of a national tragedy, considerable numbers would express their disappointment and anxiety by altering their traditional vote. People who were quite accurate in forecasting the outcome of the December balloting had predicted before the war that the Alignment would lose at least four seats at the end of October, when the elections were originally scheduled. The issues then were social and economic, but the trend against the Alignment was clear. Comes the cataclysmatic war, and the electorate only "punishes" the dominant Alignment by another two mandates. The similarities of the results are much more impressive than the differences when compared with previous elections.

Surveys conducted before and after the war by the Israel Institute of Applied Social Research indicated that the rate of voting change between 1969 and 1973 was not substantially higher than the 25 per cent rate generally recorded by the Israeli electorate. What was different in 1973 was the unbalanced nature of the trade-off. Usually, the floating vote is a many-sided affair with one party making up for its losses by its gains from another. This time many of the losses sustained by the Alignment were not gains for the Likud. Perhaps this is the uniqueness of the present results — not in the scope of the shift, but in the relatively uniform movement of its direction.

This can be demonstrated by concentrating on the responses of those who reported that they would vote for either the Alignment or the Likud. Of this group 44 per cent said that they were Alignment supporters and had not changed their vote as a result of the war; eight per cent said that their support for the Alignment was a decision taken after the war; 32 per cent said that their decision to support the Likud was pre-war and six per cent said that they made their decision as a result of the war. These figures show that while the Alignment began from a larger base, the flow to the Likud as a result of the war was twice as big as was the flow to the Alignment. The changes in the 1973 vote were not compensatory and did not balance each other.

Politically, results of these individual shifts are less clear. It might be argued that we are edging toward a competitive party system, but I think that this analysis would be mistaken. It seems to me that we are at the middle of the beginning rather than at the beginning of something new.

It is true that the two largest parties are now more evenly balanced than they ever were after the previous seven elections. At its high point as a result of the 1959 elections, Mapai found itself with 2.8 seats for every one won by Herut, the second biggest winner. This time, the ratio is 1.3 to one. The previous low point was in 1965, the year in which Rafi split off from Mapai and the Mapai-Ahdut Ha'avoda Alignment bettered the second-place Gahal by a ratio of 1.7 to one.

The proof of competition, however, must be in alteration of power. It would seem to me hard to prove that these elections have brought us closer to a competitive party system with power alternating between two parties.

It is difficult to conceive of more ideal (even if tragic) conditions for an opposition party to capitalize on than those provided for the Likud in the December elections. The power base of the Alignment had been slowly eroding; the results of the Histadrut election last summer indicated slippage in its position; the country faced a test of self-confidence, which some portrayed as a crisis of authority; the popularity of the dominant Alignment had been going down and the party was split by internal division and acrimonious debate. All of these provided the opposition Likud with an historic opportunity. Not only had the member parties been rejuvenated by forming a joint list, but the man who had turned the trick, Arik Sharon, was a national hero as a result of his part in the war.

BUT THE domination of the system by the Alignment, even if numerically reduced, remained intact. One of the important characteristics of a dominant party system, a French political scientist once noted, is that "even the enemies of the dominant party, even those who refuse to give it their vote, acknowledge its superior status and its influence; they deplore it but admit it."

A careful study of the 1973 campaign may well show that the Likud did not succeed in generating the confidence needed to convince the public that it is more than the eternal opposition group. It did not project the fact that it believed that it offered an alternative to the Alignment, and as a result, it remained in opposition.

A GOOD example of this is the call made by the Likud to the electorate to provide it with the authority to head a national unity government. Undoubtedly the Likud campaign leaders felt that this slogan portrayed the Likud as a responsible party, not out for power alone, but interested in promoting unity and harmony. It was all the more important for the Likud to project this image of responsibility, since the Alignment mounted a ferocious campaign suggesting that the Likud was headed by adventurers who would stubbornly refuse compromise and peace initiatives, and blindly follow the dictates of the "not one inch" doctrine. The Likud, by introducing the call for the national unity government about three weeks before the end of the campaign, probably erred. The slogan peaked too early and began to boomerang. Instead of encouraging an image of responsibility, it reinforced the image of opposition status, of never having headed a government, of being more satisfied with the comfort of the absolute truths which opposition status provides, than with the unsettling but necessary uncertainties and compromises associated with governing.

The Alignment exploited this brilliantly by initiating a stinging attack during the last week of the campaign, openly attempting to hold its traditional supporters by frightening them at the prospect of Likud hegemony. The thrust of the campaign was to point out that punishing the Alignment and rewarding the Likud were not two sides of the same coin. Evidently, the campaign of the dominant party was the more successful.

It may well be that we are in for a period of political instability, inability to form an enduring government and a likelihood of new elections at an early date. Clearly, very few individual voters "intended" this outcome. On the contrary, many voters who continued to support the dominant party undoubtedly wanted to strengthen stability and continuity.

An important feature of a dominant party is that it remains at the arithmetical centre of all attempts at forming a coalition. Being the largest vote-getter, it is the natural choice for forming the national coalition. Mapam-Labour's status at the pivot of the government coalition has probably been the most important factor in providing Israel with stable government for the last 25 years.

This government stability has been largely unaffected by changes in the vote. In the British or American systems, relatively small shifts in the vote can defeat the Prime Minister or President or make the opposition the government. Israel's proportional representation system dulls the impact of electoral change. Votes change, but the Government doesn't. The proportional representation system and the dominant party system prevent the translation of voting change into government change.

The Alignment may find it impossible to form a stable government. Matters of policy, portfolios and personalities (not to mention municipal politics) are involved. Can the more dove-like Independent Liberals be brought to join in a new coalition with the more hawk-like NRP? Will the NRP start down the road of territorial concessions when they are quite adamant about the indivisibility of "Western Eretz-Israel"? Will the Alignment give up one of its traditional and powerful portfolios? Maybe it will prove impossible to form a stable coalition; maybe government will follow government, until, finally, new elections have to be called.

GIVEN THIS PROSPECT of governmental instability, it is appropriate to ask under what circumstances party change can take place. What would be the structure of an issue which must emerge in the public domain in order to bring about change in party control? (This discussion is admittedly academic, since the voting decision of individuals is not based on issues alone.) In order for an issue to have maximum impact, it would have to

(Continued on page 6)

Old wine

(Continued from page 6)

have three characteristics: first, the issue must be one that a substantial part of the population has an attitude about; second, opinion on the issue should be skewed rather than balanced; and third, the public must see the parties differently in relation to the issue.

In our case, the public should have an attitude about defence and security policy (easily demonstrable); it should lean heavily in one direction and it should perceive that the two major parties differ in their position regarding the issue. Clearly, then, the party whose position was consistent with that of the majority would win.

In most elections, and regarding most issues, one or more of these conditions is missing, and hence the elections do not result in dramatic shifts. For example, there are issues such as social justice and air pollution on which the public may not perceive differences between the parties. Thus, even though most people have an attitude and the structure of opinion is skewed, the issue has little impact on the election results.

The peace and security issue in these elections had the potential of influencing the results of the vote. The issue was very visible and became the major focus of the campaign. About 70 per cent of the sample after the war thought there were substantial differences between the Alignment and the Likud on matters of foreign and defence policy. But when asked the question, "Whose foreign and defence policies are closest to your own attitude," 60 per cent gave the Alignment and 35 per cent the Likud. In other words, the three necessary conditions were met, but the result was political continuity rather than a shift in party control. Only when a majority of the population supports the position of the Likud (and the other conditions are met) can we expect change.

THE ALIGNMENT evidently represents majority opinion on the crucial issues of security and defence. (It is not relevant that there are those who claim that the Alignment has no clear policy.) Its relatively poor showing can be seen as a temporary setback in an extended pattern of dominance. These elections may be the low point in the curve of Alignment support since 1949 and into the immediate future. This pattern will probably not be changed until the second largest party sees itself as an alternative in a competitive party system and not merely as the eternal opposition in a dominant party system.

The withering away of a dominant party system does not come about easily. The power wielded by the dominant party and the structure of the social bases of its support place it in an enviable position. There is little that the opposition can do to bring about its downfall. Political errors made by the dominant party itself are the greatest danger to its continued dominance. It may well be that 1973 provided the opposition with the type of political error needed to replace the dominant party, but that the Alignment managed to weather the storm. It may be that the elections on the last day of 1973 were the catharsis necessary to enable a return to more familiar patterns and suppress the nightmare of the war — a ritual of national cleansing. In this sense, the 1973 elections may underscore the general rule of the continued dominance of the Labour movement in Israeli politics.

Dr. Asher Arian is Professor of Political Science at Tel Aviv University.

AGAINST THE MACHINE

One of the few surprises of the elections was the strong showing of Shulamit Aloni's "Civil Rights" list. MARK SEGAL interviewed Mrs. Aloni this week.

Mark Segal

THE EIGHTH KNESSET should be an interesting place and one of the most newsworthy of its members will undoubtedly be the irrepressible Shulamit Aloni. Not that she is an entirely new face — she was an M.K. for Mapai in the Sixth Knesset, but, falling out of favour with the party bosses, failed to make the next candidates' list. If anything, she is a controversial figure, and she enjoys that kind of reputation enormously. Having learned from bitter experience the price a politician pays for non-conformity under our proportional election system, Mrs. Aloni has become a convert to the Movement for Electoral Reform. Indeed, one of the mainstays of her list has been that movement (founded by Prof. Yigael Yadin) and her No. 2 candidate, Dr. Boaz Moav, comes from its ranks, while another leading member, Prof. Shmuel Kanieli, has been very active on her behalf during and since the elections.

The success — exceptional by our standards — of Mrs. Aloni's Civil Rights list has been one of the most significant phenomena of these elections. It was my impression after visiting the group's modest offices near the Tel Aviv Sheraton that they are rather bewildered by this sudden increment of power. Three M.K.s put them on the verge of the big league and already they are at the centre of the political manoeuvring as other parties bid for their support for their favourite schemes.

Mrs. Aloni is an old hand at this game and her friends are lucky in having someone who knows how to cope quite well with the intricacies of parliamentary tactics. It would seem that she knew exactly what she was doing when she put her list together just in time to slip through the door before the legal deadline for submitting Knesset candidates' lists, back in September. In an election-eve bet among her friends on the likely results, she won the IL200 deposited for the most accurate forecast.

The fact that her list won 3.5 per cent of the army is especially gratifying to Shulamit Aloni, for this is more than all the soldiers' votes polled by the ILP and Moked.

She believes that many women, especially among the educated strata, supported her group, including "rebellious" women in tradition-bound communities.

"That's where our 30 votes in Rosh Ha'ayin come from," she explains. Votes also came in from Arabs and Druse. They had some support in Dalyat el-Carmel and Usafiya, and 1.5 per cent of the Beduin voters cast their ballots for her list. Why? "They are simply fed up with being treated as vassals whose votes can be bought."

HERE MRS. ALONI expressed her profound disgust at the reprisals which she claims are being taken against those suspected of voting for her in Dalyat el-Carmel.

"Please write that I have information that the Haifa Labour branch boss, Moshe Wertman, M.K., has already started operating his steamroller. His men are now threatening our voters or anyone whom they suspect of not supporting the Alignment. What is shocking is the naked misuse of power by the party machine, without any inhibitions whatsoever. Whatever Sapir may say about it, there is a campaign of terror, though I am sure it is done without Sapir's knowledge.

"And it's not only in the Haifa area. In Yahud, our active supporters refused to let us send them gifts for their voluntary work or attend a post-election party for fear of reprisals at their places of work by Labour Party bosses. Mind you, the system of bossism is not a Labour Party monopoly. I was utterly shocked at the reported reaction of the ILP chairman, Moshe Kol, to the fact that some families in *moshav shitufi* Talmei-Yaffe, which belongs to his party, voted for us. I am told they have been threatened with expulsion from the village."

Shulamit Aloni agrees that her list benefited from the protest vote against the Labour Party machine and that the same wave that cast Yehoshua Rabinowitz out of Tel Aviv Town Hall carried her into the Knesset. Though her group's dovish sympathies in foreign and security affairs were no secret, she felt it would be inaccurate to assess her votes as being pro-dovish; rather, her campaign had focused on internal matters, with such slogans as "Aren't You Fed Up?" Though voters were aware that her list was against any link with the Likud, they were more interested in what she was *for*.

"It was a positive vote for electoral reform, for changing our method of government, for women's equality under the law, against bureaucracy and against religious coercion."

SHE IS PREPARED to concede that many people who voted for her list did so both as a personal protest against Golda Meir and "against the Labour Party machine and all it stands for."

I tried to sound out her reaction to an Alignment view that her votes belonged to the "Labour Movement family."

"Certainly, the votes came from within the family," she says with asperity. "They came from the family of Labour Israel that was educated to believe in idealism. We offered a way out to all those people who wanted to vote without having to take pills against nausea, as those 'professors for the Alignment' must have had to do... All those social science lecturers and professors made such a noise for the Alignment, which didn't have one university lecturer among its candidates, not to speak of graduates. We have a lot among our active supporters. It's interesting that so many of them are physicists and mathematicians. The natural sciences seem to induce clearer thinking processes, whereas all those sociologists and psychologists enjoy being split personalities."

Mrs. Aloni's group is one of the happy parties that is starting its parliamentary life financially solvent. Their first big contribution came from Ephraim Illin of Haifa, who gave them IL13,000. They managed to mobilise loans, especially from one well-known Tel Aviv businessman, and since their success at the polls means that their expenses are refunded by the State, they can now pay back these as well as what their volunteers spent on petrol and so on, and still have enough left over to open citizens' advice bureaux in the four main cities.

She spoke of her success as a breakthrough in the party political system.

"Ever since we achieved independence, all our parties have been additions to and subtractions from pre-State political formations. Apart from Uri Avnerí's group, that is, and we shouldn't forget that Ha'olam Hazeh got into the Knesset in 1965 on the wave of protest against the draconic Libel Bill."

AS TO THE FUTURE, Mrs. Aloni says: "I did not promise the public to create a new party but to do effective parliamentary work and open citizens' advice bureaux. We want to be Knesset members for the public, just as all Americans have their own congressmen and the British their M.P.s"

Here she recalls her efforts inside the Labour Party to introduce primaries. She canvassed support among the Party's youth division — "and then division secretary Yehiel Leket said to me in an astonished tone — 'Shulamit, are you really serious about this scheme?' And then I realised that Leket and his friends only wanted my support as a means of pressure to get them safe seats. That's what they call the young generation of politicians! They are all dependent on the party machine and that goes for all the Alignment Knesset candidates."

Mrs. Aloni says frankly: "The dilemma is how to organise a political movement without getting bogged down in a party machine. We want to be a ginger group, and we realise that a framework is necessary, so we have to think hard how not to fall into the pattern of Israeli political organisations."

She sees it as her duty in the Knesset to help retrieve some of the prerogatives that the Government has taken away from it, "so that it should be a House of Representatives and not just of appointees."

Among her first plans is a revision of the Histadrut pension fund regulations which discriminate against unmarried and divorced members. Then there is Prof. Kanieli's draft electoral reform bill, which calls for dividing the country up into 15 regions, each returning five members, with the remaining 30 M.K.s being chosen from national lists — in fact a blend of the constituency and proportional systems. She intends looking into the Broadcasting Authority and Government management of news. She is going to fight for the replacement of the Authority's director, Shmuel Almog, by someone like Leah Porat, head of the Council of Arts and Culture.

While Shulamit Aloni feels that women are discriminated against in Israel because of prejudices and certain laws, "I personally have nothing to complain about and I have four men at home" (her husband, Reuven, is a charge of developing Sharm e-Sheikh; her eldest son, Dror, 26, is an officer in Zahal; Nimrod, her just started his army service, and Ehud is 14). But she is very much against the divorce law which enables a woman to squeeze money from her ex-husband for the rest of his life.

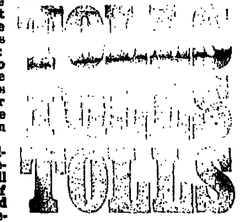
WAS HER DIVORCE from the Labour Party absolute?

"Perhaps we will become the catalyst that will infuse some democracy into the main party with primaries and other such measures," was her reply.

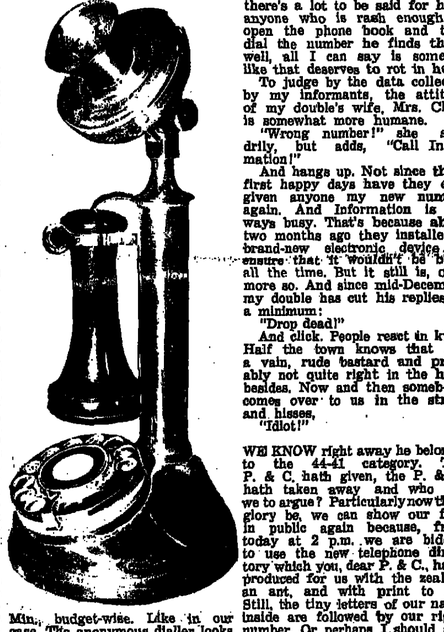
As to whether she would join a Labour-led Coalition, Shulamit Aloni said, "It has not been suggested to us, but if our votes can neutralize the religious parties and help enlightened legislation we shall do so. I personally am not tempted by the idea of joining a Coalition government, and wouldn't if it committed us to a line that contradicted our election promises."

As for a parliamentary bloc with the ILP, she noted that most of their programmes coincided and that perhaps by joint action they could effect changes. "But we prefer not to rush to the *huppa*," she cautioned, declaring her willingness for a common front against religious political extortion. "We are offering the Alignment an opportunity to supplement its platform with our help," she added, with a twinkle in her eyes.

FOR WHOM THE BELL TOLLS



Ephraim Kishon



THE THING began to worry us some time last year already.

No sooner had summer icumen in but we began to notice a subtle change in people's attitude towards us. Good acquaintances stopped greeting us in the street, some left the table the moment we sat down at it, and presently we found ourselves moving in a cloud of hostility whenever we dared to leave the house.

The little woman said it was just due to my lousy character, and I tended to accept her opinion myself, since I really am a rather insufferable person. But then, a couple of weeks back, I suddenly hit upon the clue to my mystery, and found myself involved in an affair as gloomy as the Greekest of tragedies...

I had been invited to appear on a radio programme along with the eminent lecturer, Uri R., and at the appointed time we were both picked up by the radio car and driven to the studios. My colleague was sitting beside me exuding chill as though he'd right this minute spied in from the cold. At the Netanya crossroads he broke his silence and snapped:

"One thing I've got to say to you, mister: if this programme hadn't been scheduled weeks ahead, I'd have refused to appear on it with you after the offensive way you spoke to my wife on the phone!"

I shrank into my seat. Offending married women isn't something to be proud of, least of all when you can't for the life of you remember ever having talked to the lady in question. Consequently, I observed to my colleague that his wife didn't appear on my list of persons-to-be-rude-to for that day.

"Don't give me that," spluttered the lecturer, "My wife rang you up half an hour ago to ask when the car was due, and you told her you weren't a bloody information bureau and to leave you alone! Is that what you consider a civil answer?"

I felt my blood run cold. That's how these things start. A well-known writer of handsome appearance, and in private life he's completely ga-ga. I mean, I was ready to swear by all that's holy that I hadn't talked to Mrs. R., especially as I hadn't been at home to begin with. So what was going on here?

"She rang me up at home?"

"Of course. She looked you up in the phone-book."

AND THAT'S HOW I discovered my double, the man who stole my identity.

If this had been a spy movie, it's here you'd get the title and credits —"The Man of Whom There Was Another," with Richard Burton. However, since this is a simple human drama, let's reveal right at the start that this fiendish splitting of my personality was the work of the Israeli Ministry of Posts and Communications. I mean, everybody knows that our Min. of P. & C. is far from conservative, a fact which demands that it change all the phone-numbers in the country every three months or it won't feel it's truly *with* it. Their excuse is the new automatic exchanges, which they go about inaugurating by the hundreds with cheerful abandon, at the same time automatically changing any number starting with 37 for six, and any starting with six for 37.

The writer of this lament has had his number changed three times in as many years, in accordance with the unwritten laws of the Hebrew P. & C. code, as follows:

a. Never give away details of the New Deal. Just say in a general way that "Thousands of telephone numbers will be changed from tomorrow."

b. Always introduce the change just after a new directory has been issued.

This system is sure to result in a maximum of phone calls, which is a great boost for the Min., budget-wise. Like in our case. The anonymous dialler looks up the writer's number in the phone book, dials 44 and onwards for another four figures and asks,

"Is Mr. Kishon at home?"

And is told,

"Not to you!"

And click — he's hung up on. The one who's hung up on him is, of course, the wretched fellow who got our old number from the P. & C. in the latest mass-exchange. One can sympathize with the fellow, too. At first he no doubt answered all callers quite politely: "No, this isn't Mr. Kishon. Since yesterday his number begins with 41." But with repetition, he probably lost grip of himself and began to go in for shorter replies, like,

"Sorry, Kishon's left the country."

"The cops got him."

"He's dead."

And click — up he hangs. He always does. The painter Dan K. told us that for three rainy days he fought a desperate battle with my double, who kept showering imprecations on his head till by the sixth call, Dan woke up to the fact that it wasn't me and asked Mr. Click for my new number. Whereupon my old number told him:

"You want his number, mister? Then I suggest you place your finger once in the little hole with a one beside it, and *then* in the little hole with a four beside it, and if then you get Information, you can *ask* them for Kishon's number because *I* haven't got the time to give it to every Tom, Dick and Harry who feels like talking to him."

Click. Well, I suppose it is a bit much to expect him to say every time, "His number begins with 41." The guy's not a machine. In fact, it's hard to decide which of us is more entitled to my double's hatred: we, whose number has been changed, or our caller, who ventures not to know it.

CLICK'S VOICE oozes contempt and resentment at both of us impartially. Sometimes he doesn't reply at all. I've been told you can ring him up 30 times in a row and ask for Mr. Kishon, and he'll mutely replace the receiver with the patience of a vindictive elephant. Mind you, there's a lot to be said for him: anyone who is rash enough to open the phone book and then dial the number he finds there, well, all I can say is someone like that deserves to rot in hell...

To judge by the data collected by my informants, the attitude of my double's wife, Mrs. Click, is somewhat more humane.

"Wrong number!" she says drily, but adds, "Call Information!"

And hangs up. Not since those first happy days have they ever given anyone my new number again. And Information is always busy. That's because about two months ago they installed a brand-new electronic device to ensure that it wouldn't be busy all the time. But it still is, only more so. And since mid-December my double has cut his replies to a minimum:

"Drop dead!"

And click. People react in kind. Half the town knows that I'm a vain, rude bastard and probably not quite right in the head besides. Now and then somebody comes over to us in the street and hisses,

"Idiot!"

WE KNOW right away he belongs to the 44-41 category. The P. & C. hath given, the P. & C. hath taken away and who are we to argue? Particularly now that, glory be, we can show our face in public again because, from today at 2 p.m. we are bidden to use the new telephone directory which you, dear P. & C., have produced for us with the zeal of an ant, and with print to fit. Still, the tiny letters of our name inside are followed by our right number. Or perhaps I should say our current number, as the next automatic exchange will no doubt follow hard on the heels of the new phone book.

This time — we can feel it in our bones — we are going to start with a five. We can hardly wait to find out. There's suspense for you.

Translated by Miriam Arad
By arrangement with Maariv

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HAIFA, Shavit Auditorium,
Thursday, January 27, 1974 at 7.30 p.m.

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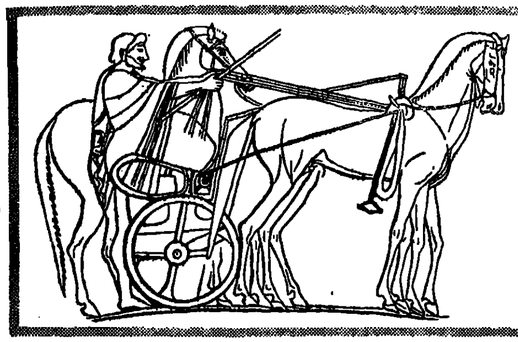
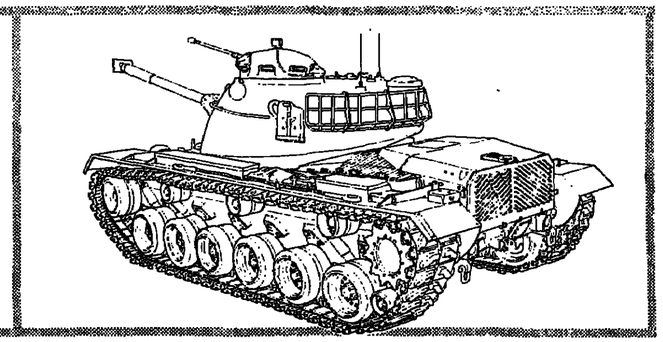
BROKEN CHARIOTS





Although the shock tactics that won the 1967 war were well out of date even then, they were still being used by the Israel Defence Forces in 1973. The interaction between shock and fire-power is a recurring theme in the history of warfare, says MARTIN van CREVELD.

ALTHOUGH FEW people seem to notice the fact, a revolution is taking place in warfare; one which, if carried to its logical conclusion, will profoundly affect not only warfare itself but the entire structure of society. We saw this revolution during the Yom Kippur War: employing many thousands of missiles, the Arabs, and especially the Egyptians, succeeded in stopping the hitherto invincible Israeli tank charge. Yet it is not only the tank, the "brazen chariot" of World War II, which has finally found its match; with it, the death-knell of an entire epoch of warfare may well be sounding. To understand the full significance of this development, we need to look back into history.

THE HISTORY of tactics is essentially that of the interaction between shock and fire power, between short- and long-distance fighting. Man's earliest weapon, when he progressed from hand-to-hand fighting, was the stone; and it was a momentous step on the road to civilization when he realized that the heavier the stones he could throw; the farther he could throw them; and the more of them he could throw within a given time (in other words, the greater his 'fire-power'), the more effective this method of combat.

Being bombarded by stones must have left the attacking party non-plussed. But after cogitating for a time — probably not more than a few thousand years — he came up with the idea of protective body cover, in the form of either a light armour or shield which enabled him to advance while ignoring the stones thrown at him. As the defender increased his volume of fire (presumably by employing members of the family and thus multiplying the number of stones thrown) this cover must have become progressively stronger and heavier.

At a later stage, he made the discovery that, while a hand-propelled stone could not penetrate a wicker shield, one cast from a sling could. An arrow, shot from a bow, was even more effective. One more "unfair weapon of cunning" — to use Homer's description — that could prevent the stronger party from bringing its strength to bear had been invented. Increasing the strength of armour was hardly a solution; at some point it became too cumbersome for movement. So after another very long period of head-scratching, the attacker came up with another solution. By increasing his speed of movement, he would be able to shorten the time needed to close in on the enemy and thus reduce the volume of fire (number of stones thrown or arrows shot) and its accuracy. So, he got on horseback.

THE AGE OF CAVALRY started in prehistoric times and lasted until well into historic ones. Somewhere around 800 B.C.E., however, the ancient Greeks discovered that, if foot soldiers were heavily armoured and used in compact masses, their spears and javelins would enable them to withstand the impact of the cavalry charge. This altered the entire face of civilization. The phalanx, consisting of citizen-soldiers and based on the city, quickly replaced horses and chariots as the decisive factor on the battlefield. The phalanx was later replaced by the Roman legion, and it was these two formations that determined the warfare of the classical world for a thousand years.

The predominance of infantry came to an end when, some time during the third century C.E., the invention of the stirrup enabled the mounted soldier to use both hands for fighting and vastly increased his power.

Once again, and for a thousand years, the horse reigned supreme. On medieval battlefields, small parties of highly-trained, mounted knights clashed with each other. Since a knight without his locomotive power — the horse — was absolutely helpless, the aim of warfare became not so much to kill the enemy as to unhorse him, which led to the evolution of the elaborate code of honour known as chivalry. This meant lighter casualties and, since there was a kind of freemasonry among the knights all over Europe, to a marked amelioration in the customs of warfare.

Infantry, in so far as they were used at all, were virtual onlookers on the battlefield. So low was their status that they did not even count as soldiers (*miles*); rather, they were known as "peons" or "pawns."

The domination of the horse was not limited to the battlefield; it became the symbol of a civilization, Feudalism, of a culture, Chivalry, of an epoch, the Middle Ages. Horses and armour were expensive and using them required lifelong training; hence warfare became the privilege of a class, the nobility. Since they dominated war, the nobles also came to dominate the economy, society, politics, and culture. Since they had more in common with each other than with their peasants, this culture was cosmopolitan.

THE DEATH-KNELL of the horse was sounded in 1346 at the battle of Crecy, in which a new weapon conferring immense fire-power — the English longbow — was used for the first time on the continent and routed the French horse, considered the best in the world. Within a century, the longbow was replaced by even more powerful weapons — artillery and the first primitive hand-guns. By 1500, gunpowder had blasted the knight from the battlefield.

Having lost his dominance of war, the nobleman also lost his leading position in society, in politics, in culture; his place as the mainstay of civilization was taken by an alliance of those who had the money to purchase the new and extremely expensive weapons — the Kings — with those who had the manpower to operate them, the cities. Hence the birth of a new regime, the absolute monarchy; a new political unit, the nation-state; a new dominant class, the bourgeoisie; and a new city-based economy.

During the four centuries after 1500, despite various vicissitudes, the superiority of fire-power, based on gunpowder, over shock-action steadily increased. The flintlock, the percussion cap, the breech-loading mechanism, the rifled barrel, the magazine and smokeless powder were successively invented; each made it a little more difficult to reach the enemy and overthrow him by storm. In late 19th century wars, such as the American Civil War and the Franco-Prussian War, frontal attacks invariably failed in the face of concentrated fire-power.

By 1914, the nations of Europe were horrified to discover that the invention of the machine-gun had finally made not only shock, but even movement itself, impossible. The result was the establishment of two parallel systems of fortified trenches, stretching north from Switzerland to the sea and belching a hail of machine-gun bullets that made attack impossible.

IN 1918, the machine-gun was overcome by a mechanized, armoured, weapon-carrying horse — the tank. It now looked as if the tank would restore mobility to tactics in the same way as the Gothic horse had overcome the Roman legion. The development of armour, culminating in the great battles of 1939-1942, thus bears a curious resemblance to that of feudal warfare; indeed, one of the tank's earliest and greatest proponents seriously suggested the study of medieval warfare in order to learn how to use this new arm.

The introduction of the tank led to the replacement of the amorphous, foot-slogging armies of pre-1914 vintage — by much smaller, professional bodies centered on the armoured division, which itself centered on the tank regiment. The troops forming these divisions were possessed of a strong *esprit de corps*, adopted their own distinctive headgear and looked down on all other arms. Like their medieval predecessors, tanks came to dominate the battlefield to such an extent that their crews mainly fought — and felt honour-bound to fight — each other.

So strong was the tankman's *esprit de corps* that, like the medieval knights, they often felt more akin to their enemy opposite numbers than to their own infantrymen. Infantry anti-tank weapons, especially small ones such as the PIAT or bazooka, came to be regarded as contemptible and somehow "unfair." Since armoured troops were helpless once deprived of their vehicles, the aim of fighting was less to kill them than to put their tanks out of action; shooting down an escaping crew was considered unsportsmanlike. Knocking out enemy tanks became a point of honour with the armoured troops, sometimes even in disregard of tactical necessity. Like the horse, the tank became the symbol of an epoch in warfare, and something akin to a revival of the feudal fighting ethos took place. This is the reason behind the remarkably chivalrous form of warfare that developed in North Africa from 1941 to 1942.

On a more practical level, the results of the introduction of armour were equally momentous. Since even a few tanks could drive through masses of infantrymen, sheer numbers became meaningless; the German victory over France in 1940 was won by ten armoured divisions, while 20 such divisions played a far larger part in the German campaign against Russia than the remaining three-million odd infantrymen, who were confined to little but follow-up operations.

Casualties fell dramatically. Half a million men were killed in the single battle of Verdun of 1916; 24 years later, the entire German victory over France was won at a cost of 27,000 dead. The monstrous destruction of World War I was now replaced by the blowing up of a few houses on the roadside. Since they were decided by movement, not attrition, campaigns became very much shorter. Above all, the tank, like the barded horse, is an extremely complicated weapon to handle; hence, the quality and training of manpower became more important than they had been since the end of the 14th century.

THE HISTORY of warfare, then, can be divided into two kinds of epochs: those in which shock dominates fire-power, and those in which fire-power makes shock difficult, if not impossible, to achieve. The former are liable to develop small, highly mobile armies centred in even smaller bodies of selected troops; in the latter, armies are apt to be large and footslogging. The former puts the emphasis on quality; the latter on quantity. The former produces swift campaigns; the latter, battles of attrition. The former causes fighting to be ameliorated by the "cavalry ethos"; the latter usually open with a general brutalization of war.

The last years of World War I saw the opening of a period of neo-feudal warfare. From 1949 to 1967, no State benefited as much from the new developments as Israel. This, paradoxically, was due to the fact that the Middle East was militarily a backward area, so that modern weapons only reached it several years after their introduction by more advanced armies. Indeed, weapon systems already discarded elsewhere continued to play an important and even crucial part in the wars between Israel and her Arab neighbours. The result was that, while the armoured shock-tactics which were beginning to be outmoded towards the end of World War II were almost obsolete in the most advanced countries, Israel could continue to employ them in her own backward part of the world.

This situation, obviously, suited Israel to perfection. Her chronic numerical inferiority was comparatively unimportant; what mattered in this kind of warfare was quality — especially that of the armoured troops — and not quantity. Campaigns were short, victories decisive, casualties and destruction relatively light — on both sides.

The crowning achievement of Israeli armoured warfare was the Six Day War, which saw tactics regressing, as if by means of a time machine, to the period of the great German *Blitzkrieg* campaigns of 1939-1942. As a few observers not blinded by the magnitude of the victory pointed out at the time, this form of war was already an anachronism. But what has been generally overlooked is that it was not the much-vaunted quality of her manpower that made Israeli tactics possible; on the contrary, it was the tactical conditions imposed by the relative technological backwardness of the entire area that made Israel's qualitative superiority so decisive.

1967, as we can see now, was the end of an era, not the beginning of one. Since then, both Israel and the Arabs have literally been rocketed into the vanguard of military technology. The Yom Kippur War saw the baptism of fire of weapons that have never been used before: the Sagger and TOW anti-tank missiles, the SAM-6 anti-aircraft missile, to name but a few. The result, in so far as can be assessed at the moment, seems to have been a clear swing of the pendulum away from shock-tactics and back towards fire-power. Even before the war, both sides had taken these developments into account; but, as usual, it was the loser who learnt most. Israel modified her armoured tactics in a limited way, whereas the Arabs — especially the Egyptians — completely revolutionized their own.

During the first days of the Yom Kippur War, even the most ardent supporters of shock-tactics could not but see the writing on the wall.

On the Golan front, the Syrians used their tanks to drive forward in classic fashion; their success, however, was due mainly to the almost total lack of opposition, and after a few days they were driven out again by armour-supported motorized infantry. Developments in the south were even more significant.

After crossing the Canal, the Egyptians did not exploit their success in order to advance deeper into the Sinai as classic armoured warfare doctrine demanded; they halted, dug in, and waited for the Israeli counterattack to come. Come it did after a few days; guns blazing, pennants flying, an Israeli tank regiment charged straight into a hail of anti-tank missiles and was virtually annihilated.

NO BETTER PROOF of the fundamental soundness of the Israeli Army can be found than the fact that the meaning of this defeat was appreciated at once. Whereas other armies have often taken years and even decades to change their tactics, the flexibility of the Israeli High Command and the excellence of the troops at its disposal enabled it to change its tactics within the fantastically short space of a single week. This astonishing feat, all the more impressive since it took place in wartime and thus allowed no time for retraining, was perhaps the I.D.F.'s greatest achievement of the war. It resulted, after the smoke of burning tanks had cleared a bit, in an entirely different kind of warfare.

To understand the full impact of the military revolution that is taking place before our eyes, we should look back for a moment to the previous period when fire-power neutralized shock-tactics and finally rendered them obsolete, i.e., the 14th and 15th centuries. At that time the knight was bested, first from his horse and then from the battlefield, by armies composed for the most part of mercenaries, handling such weapons as the longbow, the crossbow, and the early firearms.

Like the Sagger and SAM-6 missiles, these weapons, taken individually, were inexpensive and simple to operate; they could therefore be used by comparatively raw levies. The quality, impetuosity and initiative of the individual soldier grew less important; the discipline, reliability and stolidity of the army as a whole more so. Since the effectiveness of the new weapons — again, exactly like the modern missiles — depended largely on volume, armies grew dramatically in size. Within the armies, the numerical proportions of cavalry and infantry were reversed, while their respective roles also changed. The latter, which had hitherto been a mere appendage, became the principal arm; the former were reduced to reconnaissance, raiding and pursuit, but, significantly, were no longer required to charge.

The need for fire-power caused supporting arms, such as the artillery, which had virtually not existed in the Middle Ages, to assume a large and sometimes crucial role on the battlefield. To find cover against fire, field fortifications, which the knight, and, it must be added, often modern armoured troops as well — considered it beneath their dignity to erect, came to be increasingly relied upon. As often as not, a long process of attrition now replaced the single charge, with the result that casualties and destruction grew monstrously.

As armies grew, a single battle was often no longer enough to win a campaign, reducing the importance of military developments, and increasing that of politico-economic staying power. Paradoxically, while the battlefield came to be dominated by relatively cheap and simple weapons, the organization required to maintain and supply the growing armies became more expensive and complex. As a result, the qualities of the warrior became less important than those of the manager; and it is no accident that some of the greatest generals of the 16th century were, above all, supremely competent military organizers.

Looking back on the war just behind us we can see that some of these developments have already taken place, whereas others are only beginning to make their effect felt. In general, we can assume that if these developments continue and fire-power again becomes the dominant factor on the battlefield the Arabs will, in the short-term at least, gain more than Israel. Up to a point, this has already happened; the Yom Kippur War has demonstrated, not that Israeli manpower has lost its qualitative edge over the Arabs — to judge by the results of individual tank to tank and, above all, aircraft to aircraft battles (the Israel Air Force shot down several hundred Arab machines with hardly a single loss to itself in dogfights), the opposite is true — but that, as a result of technological progress, this qualitative edge has become less important. With the aid of a SAM-6 missile, a semi-literate Egyptian peasant (behind whom there stands a High Command whose organizational ability, if nothing else, seems to have vastly improved) can now shoot down a superbly trained Israeli pilot whose IQ approaches the genius range. This may be unfair, but it is a fact.

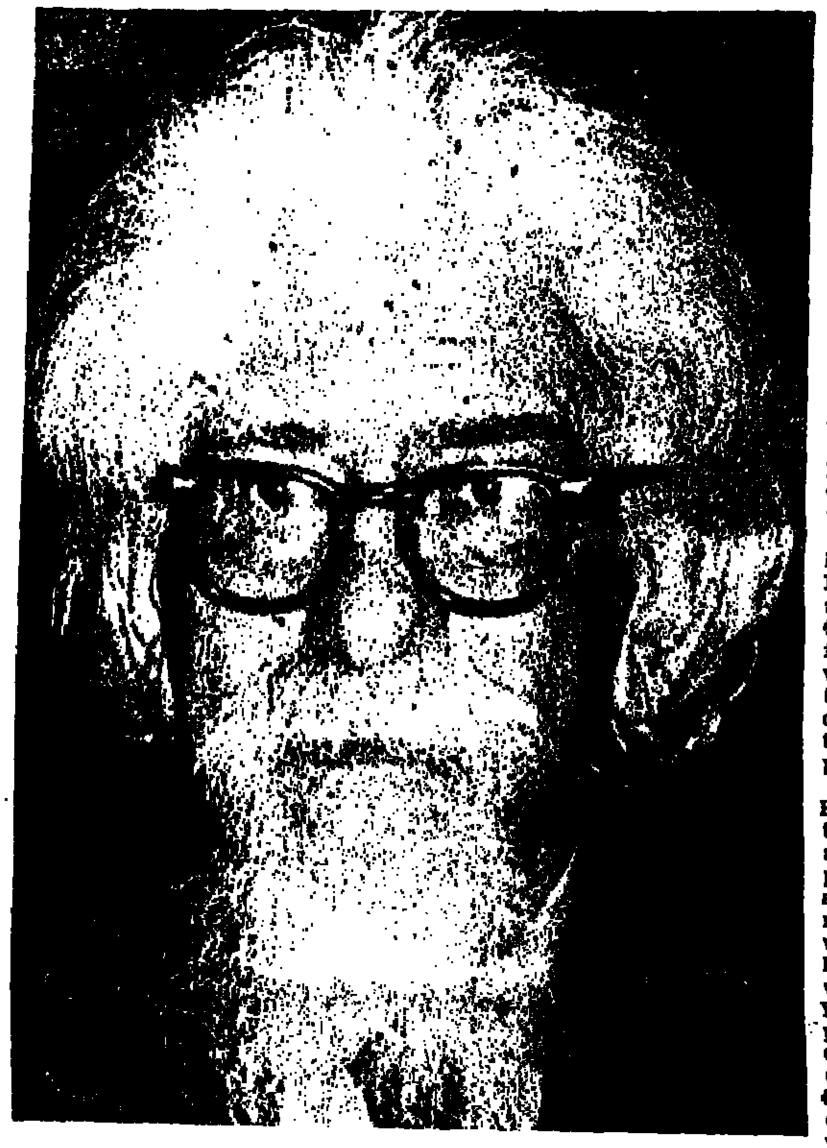
IS THERE, then, no hope? Not necessarily. We are, as far as can be judged, only at the beginning of a new period in which missile-power will dominate the battlefield. The Israel army has already demonstrated its superb resilience by, instead of being routed, modifying its tactics and going on to win the war. As fire-power becomes progressively more crucial, both sides will gradually adopt essentially identical weapons (this is aleady beginning to happen, to the extent that Sagger missiles are now being put into service by the I.D.F. while the Americans are considering the development of a contraption similar to the SAM-6) and, as a result, the quality of the manpower operating these weapons will once more gain in importance.

The armoured troops may themselves start using modified versions of the new weapons (in the middle of the 16th century, cavalry was re-equipped with the pistol and thereby regained some of its lost supremacy). The next tank, in so far as can be foreseen at the moment, will rely on missiles, as well as the gun, as its main armament. Its speed and manoeuvrability will probably be greater than at present and may enable it to overcome, up to a point, the effects of the fire-power brought to bear against it. The ultimate result, if the past is of any value at all as an indicator, may well be the reappearance of tactics not unlike those of the late 17th and early 18th century, in which shock and fire-power nicely balanced each other and which gave victory to the side best able to combine them judiciously.

Above all, however, it is worth remembering that nothing in warfare is ever "ultimate." Sooner or later, invention is always followed by counter-invention, tactics by superior tactics, weapons by even better weapons. If, originally, a thousand years or more had to pass between one invention and another, the pace has now been notably accelerated. We have based our thinking on the assumption that the age of fire-power is only in its infancy; however, the next invention, which will render all our calculations obsolete, may already be just around the corner. In the final analysis, therefore, our survival will depend on our ingenuity. Hopefully, history will not repeat itself, and it will not take another war for us to see the one just behind us in perspective.

Heschel: the song and the silenc

Tomorrow, Tevet 18, is the first anniversary of the death of ABRAHAM JOSHUA HESCHEL, the poet-theologian and philosoph



Heschel lived with ecstasy and grief. (Weiss)

A PASSION FOR TRUTH by Abraham Joshua Heschel, N.Y., Farrar, Straus and Giroux, 332 pp. $8.95.

Jack Riemer

IT IS VERY hard to review this book objectively, for one is constantly aware, as he turns its pages, that this was Abraham Joshua Heschel's last book, and that we will have no more than his pen.

Heschel lived with this book in his heart and on his mind for many years. He wrote it in several forms and in several languages, he gave parts of it as lectures before many audiences, he nurtured it, revised it, and returned to it at many different stages in his life, and finally he finished it and sent it off to the publisher on the very day before he died. (Its Yiddish version was recently published in Israel under the title "Kotzk.") It is in many ways a summary of how he lived and what he stood for.

This book should be read on three levels. On one level it is a work of scholarship; on another it is an essay in comparative culture; and on the third and deepest level it is a personal statement, an effort at religious autobiography.

At its simplest level, this book is the biography of Rabbi Menahem Mendel Morgenstern of Kotzk, leader of a Hassidic school who died in 1859. Heschel was uniquely qualified to write this kind of a work because he had deep, first-hand knowledge of the world of Hassidism. He knew not only its books and manuscripts, but also its spirit, for he was a descendant on both sides of famous Hassidic dynasties and he absorbed many of its insights and values in his childhood. He possessed an oral tradition that has never been written down. Therefore he was able to bring together hundreds of comments and commentaries from, and about, Kotzk from all across the spectrum of Hassidic literature and weave them together into this spiritual autobiography. He takes this strange, storm-tossed, enigmatic mysterious man from out of the last century, cuts away the legends, the distortions and the myths that have grown up around his name, and makes him live before our eyes. Even though he wears his scholarship lightly and does not bother to footnote and document every sentence as he could have done, this is a work of solid scholarship and it has to be appreciated first as that.

At the second level, this is an essay in comparative culture. Heschel was fascinated by the similarities and the differences between this Polish Rabbi and his contemporary on the other side of Europe, the Danish theologian, Soren Kierkegaard. These two men never met, and if they had they would have had no language to share, and their frames of reference were totally different. And yet there was a certain affinity of spirit between them which Heschel recognised and understood. To the disciples of Kierkegaard it may seem impudent to seek parallels between the world-famous existentialist and some obscure Rabbi, and to the followers of Rabbi Menahem Mendel it may seem blasphemous to compare his thoughts with those of some Christian; and yet Heschel proves that there was a certain spiritual kinship between the two.

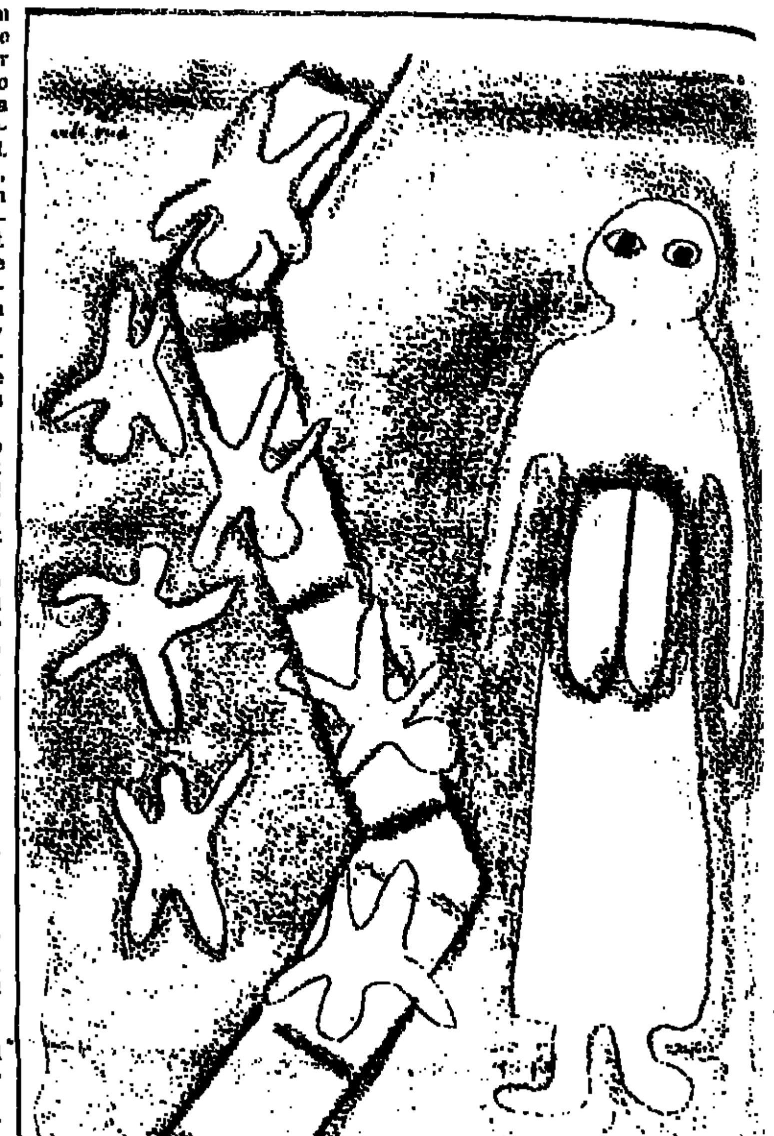
Theologically, they were worlds apart, but spiritually, they shared the same situation and the same concerns. They were both horrified by glibness and offended by establishment religion, and they were both constantly in search of, and in flight from, the ever-living God. Both believed that alienation from the ordinary world was the pride of piety and both had contempt for self-centredness. Both strove to achieve and demanded of others a level of spiritual being that ordinary men could not comprehend. Both ended up as lonely, isolated, angry men but it is only through their kind of stubborn uncompromising zeal and impatience that religion reformations ever take place. There are worlds of differences between them: in creed, in language, and in style, but they both stood for that rarest and hardest to achieve of all values: pure and total honesty, and it is this which unites them.

There are many scholars who know the works of Kierkegaard but who have never heard of Kotzk, and there are some who knew the writings of the school of Kotzk but have never heard of Kierkegaard. It was Heschel's rare gift to be a master of both literatures and to be able to bring them together for comparison and for contrast so well. To borrow Sir C.P. Snow's term, this book is the achievement of a man who was at home "in two cultures," and it should be appreciated as that.

BUT ON the third and deepest level this book is more than scholarship and more than an exercise in comparative culture. It is essentially spiritual autobiography, disguised as research. For all his life Heschel was haunted by these two parts of his Hassidic heritage. Part of him was drawn to his ancestor, Rabbi Yisrael Ba'al Shem Tov, who represented love of the simple man, compassion for the ordinary Jew, and care and concern for all the creatures that God has made. And another part of him was drawn towards the austere figure of the Kotzker, who stood for strict truth, for uncompromising honesty, for hatred of cant, and for horror at the amount of evil and self-deception that even good men are capable of. As he puts it in the introduction to this book:

"In a strange way I found my soul at home with the Ba'al Shem but driven by the Kotzker. The one taught me song, the other silence. The one reminded me that there could be a Heaven on earth, the other shocked me into discovering Hell in the alleged Heavenly places in our world. The Ba'al Shem dwelled in my life like a lamp, while the Kotzker struck like lightning. The Ba'al Shem gave me wings; the Kotzker encircled me with chains. I never had the courage to break the chains, and so I entered into joys with my shortcomings in mind. I owe intoxication to the Ba'al Shem, to the Kotzker the blessings of humiliation."

On the one hand, he lived with ecstasy. He knew a song that celebrated the holiness of life and the joy of being Jewish. He was part of a people that was betrothed to the Creator of heaven and earth and so his life was filled with purpose, zest, and joy. But at the same time, he lived with grief. He had seen his world go up in flames, he knew first-hand the fragility of Western civilization and man's immense capacity for evil and for self-deception, and he knew how widespread and how highly placed wickedness was and how devious and how adroit were its disguises. He knew that there was corruption even within the holy and that there was callousness even within the supposedly pious. And so he lived all his life in a polarity, to use one of his favourite words, a polarity between joy and anger, between wonder and horror, between love and grief, between trying to salvage the potential sparks of goodness that were hidden within the dross, and trying to ferret out the sparks of evil that lay disguised within the good.



Jacob's dream — one of the illustrations in "Yisrael Hoveh Vanetzah"

YISRAEL HOVEH VANETZAH ישראל הווה ונצח (Israel: An Echo of Eternity) by Abraham Joshua Heschel. Translated from the English by David Bar-Levav. Illustrated by Rivka Miriam. Jerusalem, Zionist Library and Heschel Hebrew Publication Committee. 228 pp.

Pinchas Lapide

"WE FELT all of Jewish history present in a moment. Suddenly we sensed the link between the Jews of this generation and the people of the time of the Prophets."

These lines might have been written of Yom Kippur 5734, which Rabbi Heschel did not live to see. What he referred to in the opening lines of "Israel: An Echo of Eternity" (reviewed here on August 8, 1969) was the Six Day War, which profoundly changed his attitude towards Israel. "I had not known," he said in June, 1967, "how deeply Jewish I was." When Reinhold Niebuhr, the Protestant theologian, asked him at the time why he was "so dreadfully upset," he thought for a moment before replying:

"Imagine that in the entire world there remains one copy of the Bible, and suddenly I see a brutal hand seize this copy, the only one in the world, and prepare to cast it into the flames." To document his sudden "conversion" to Messianic Zionism, and to explain the place of Israel in Judaism to his Christian friends, he poured out this book, whose Hebrew translation appears at a most timely juncture in our history.

"Israel is the only state which bears the same name, speaks the same tongue, upholds the same faith and inhabits the same land as it did 3,000 years ago," he says by way of an introduction. To Heschel Israel is, of course, a great deal more. It is the only God-given intersection between the Divine and the human in history, the locus of God's presence on earth, forming from the very start, an inseparable tri-unity with the People of Israel and its Torah.

At its deepest root, Judaism is Zionism, for without the Land the People and the Book have no hope of self-fulfilment.

Lamenting the "eclipse of the Bible" in our days — "man's increasing failure or inability to take the Bible seriously" — Heschel insists that it is a "renascence of Biblical events that we witness in our days," and concludes emphatically:

"To abandon the Land would be to repudiate the Bible." Aware of modern man's reluctance to countenance "Theopolitics," of the Church theology of "Israel's rejection" and of the allegorical method of Bible interpretation which reduces concrete hopes to paradigms of Church dogma," Heschel pleads for open minds to allow for the mystery of Metahistory:

"It is dangerous to regard political affairs as religious events, yet since the time of Abraham we were taught that political affairs are to be understood within the context of God's concern. We must not expect the history of politics to read like a history of Theology. Instances of God's care in history come about in seeming disarray, in scattered fashion — we must seek to comprehend the unity of the seemingly disconnected events. To the eyes of the heart, it is plain

(Continued on page 11)

(Continued from page 10)

that returning to the Land is an event in accord with the hidden Presence in Jewish history. It is a verification of a Biblical promise. It has saved so many lives, it has called forth so much dedication and sacrifice, it has revived hope. Returning to the Land is an event in which the past endures, in which the future is foreshadowed. His thoughts are not our thoughts. His ways are not our ways..."

Despite its secular government, says Heschel, Israel is the beginning of fulfilment for the Biblical prophecies, the necessary realization of the "stream of dreaming, the sacred river flowing in the Jewish souls of all ages." From its origins in Abraham, he declares, "Israel has had a Divine promise," and "Israel reborn is a verification of the promise. We are God's stake in human history." The rebirth of Israel thus calls for "a renewal of trust in the Lord of history." To a cynical, disbelieving world, the Jews' own "return to the Land" can revive hope for "the possibility of redemption for all men."

Why Israel? Why such transcendent importance or any physical return to a piece of real estate? Simply because, says Heschel, the Jews, more than men of other faiths, see the material and spiritual as part of a single reality. It is the special gift of the Jews to endow the material with the radiance of the spirit, to sanctify the common, to sense the marvelous in everydayness. Judaism conceives of redemption as "an ongoing, continuing process in which all have a role to play," in which "the heart of the relationship of God and man is interdependence." In Israel, a land both sacred and secular, the ability of man to contribute to that redemption can be tested. For the Jew, says Heschel, Israel is "an existentialist engagement, a matter of destiny." That destiny, that "irreducible commitment," is to become one day "a blessing to all nations."

Conscious of the revolution in traditional Christian concepts of Judaism, which the theological reclamation of the Land requires, Heschel reminds his Christian friends that nothing in the Christian Bible precludes a return of Jews to their ancestral land. In fact, at least two famous passages (Acts 1:6-7 and Luke 21:24) are most plausible, if expounded in a "Zionist" sense.

DEALING with the manifold temptations of a secular state, Heschel concedes that "economic, political and spiritual development is still in a stage of beginning," that "not in one generation will the vision evolve." He remembers that "for nearly two thousand years we have not lifted a sword" and suggests that, beyond the absolute needs of self-defence, Israel must return to that tradition. "To care for our brother ardently, actively, is a way of worshipping God, a way of loving God."

Quite explicitly Heschel insists that Israel must be more than usually benevolent for a secular nation and should extend an open hand of friendship to all its Arab neighbours. He does not ignore the bitter strain of Arab-Israeli enmity and confesses his pain and chagrin. Conscious of Jewish-Moslem kinship, he dreams of reconciliation. His hope is that a common background in history, and an earlier fruitful symbiosis as well as a common heritage of suffering and humiliation, will finally bring Arab and Jew together.

He places heavy guilt on "reckless leaders" of Arab nations who prevent the reconciliation, but feels that Israel ought to ensure "that justice prevails over power, that awareness of God penetrates human understanding." Where "hatred without cause" brought down the Second Temple, says Heschel, after Rabbi Kook, "love without cause will save Israel and all mankind." If those virtues prevail, he concludes, the six days of the war may ultimately turn out to have been only a prelude to the seventh day — "which is peace and celebration."

Let us hope that this excellent Hebrew translation of Heschel's Zionist creed will at long last open Israeli minds to one of the greatest Jewish thinkers of our generation.

With Outstretched Arms

Pinhas Peli

(In Memory of Abraham Joshua Heschel)

I knew that this time too
He awaited me with outstretched arms
Behind the closed door
To embrace the traveller from afar
That knocked in trepidation
As a beggar on his threshold
This time I shall not knock at his door
Yet the waves of his love shall reach me
And his warmth will envelop me
From behind the closed door
They will carry my being in his tranquil tempest
Subdued yet forceful
As a fire sweeps through thorns
So does it pass among the fragments of our hearts
Standing before his outstretched arms
Our questions assumed another dimension
Our gnawing doubts sang out before him
As wandering souls yearning for redemption
The burden of our thoughts immersed in our blood
Were purified and sprouted white wings
Our wild dreams were as though
Returning from aimless wanderings
Coming home
Behind the door his arms are yet
Outstretched to receive us
But we shall refrain from knocking
Until the day comes
Until the day
Until.

English by Pneenah

Dynastic cycles in China's history

A SHORT HISTORY OF CHINA. by Hilda Hookham. Introduction by J. Mason Gentzler. New York. New American Library. With index, 13 maps, and 137 illustrations. 381 pages. Price: $1.95.

Roger Mark Selya

CHINA'S increasingly active participation in international affairs is a seeming pattern of inconsistencies and contradictions. A major hypothesis in Sinology is that China's current behavior can only be understood against the broad background of her 3,000 years of history. *A Short History of China* provides a handy, readable introduction to this necessary background.

The late Professor Hookham adopted a standard format in her book: she began by sketching the geographic foundations of China and then proceeded to narrate the development of pre-historic and dynastic events. In telling the story of the rise and fall of successive dynasties she deals with equal emphasis with political, social, economic, philosophic, and literary developments.

THE READER is at once struck by the seeming repetition of events: toward the end of each dynasty heavy taxation coupled with incompetent Emperors precipitate a series of peasant rebellions which eventually topple the dynasty. The new dynasty, stemming from peasant origins, initiates land reforms and reduces taxes; strong emphasis is placed on land reclamation, the rebuilding of irrigation works, and the improvement of the peasant's lot. The advantages of the economic boom resulting from these reforms are eventually wiped out by droughts or floods, and peasants are forced to borrow from wealthy landlords as the government, although it supported local graineries for such emergencies, is unable to provide banking and credit facilities to the peasants. In addition, emperors, as the dynasty progressed, have less experience with conditions in the countryside and, under the influence of court eunuchs, are less sympathetic to the plight of the Chinese masses. As economic conditions grow worse, a new set of rebellions develops, thus initiating another cycle in the Dynastic Cycle.

Another recurring problem in Chinese history is that of the conflict between protecting the northern border from the nomads of the desert regions and developing new areas to the south. Both required heavy investment. The former was always a wasteful and draining problem, even in times of prosperity. The building and consolidation of the Great Walls of China did not afford the protection hoped for, and the newly developed southern areas were often the prime sources of peasant rebellions.

THE MOST valuable insight into contemporary China which can be derived from these two recurring problems is that the seemingly harsh land reform measures of the Chinese Communist Party, the radical attempts to transform Chinese society, especially the status of women, and the almost total distrust for foreign things are not new to China. Past attempts at reform, such as the Wang Mang reforms of 8-23 C.E., of the Taiping Rebellion and 100-Day Reforms during the late 19th century, were equally radical. These past reforms failed because the initial momentum, which started them, could not be maintained, as the reforms stood at odds with the interests of the established bureaucracy and land gentry. Against this background, Mao's insistence on continually renewing the revolutionary experience through such programmes as the Great Cultural Revolution, and the continual campaigns against the power of the central government, are understandable. The insistence of the Chinese Communist Party on strict adherence to the works and ideas of Marx, Lenin, and Mao finds parallels in past trends towards rigid orthodoxy in interpreting the Confucian classics.

Several technical features detract from the book: the poor documentation of the lively and balanced quotations from the Chinese Classics and traditional histories will impede the reader who wishes to do further reading.

The book is a welcome addition to the popular literature on China and one which can be profitably and enjoyably read.

Dr. Selya is Lecturer in Geography at Tel Aviv University.

The Madison Avenue war

WHEN GOD JUDGED AND MEN DIED by Arnold Sherman. Toronto - N.Y. - London, Bantam Paperback. 148 pp. $1.50—IL9.15.

Moshe Kohn

IF, DESPITE its obscene title, you are tempted to buy this book on the Yom Kippur War, don't.

Don't even bother to read it.

If you do, the only benefit you will derive is evidence of the wisdom of my advice. Or perhaps the opportunity to tell me that "still," the book has some good features.

"Still," what?

Here is the way the author opens:

"October 6, 1973 — a quiet, sunny, somewhat languid Mediterranean day with the slightest hint of autumn already in the air, the final intimations of summer still prevailing, the world drowsy with too much Spiro Agnew, too many Watergate innuendos, dollar fluctuations, stock-market permutations, costs of living escalating into extra terrestial if not cosmic dimensions."

Soon after we learn that "October 6 was not only the Sabbath, it was Yom Kippur — the most venerated, feared, awesome period of time in the Jewish religious calendar. It was the time when God decided who would live and who would die; who would be absolved and who would be punished; who would benefit and who would suffer" — the day, we already know from the book's title, "when God judged and men died." Among many things wrong with this jazzy passage and title is that Rosh Hashana, not Yom Kippur, is "Judgment Day."

We are led on to the following morsel of religious sociology, historiosophy, scholarship and imperishable prose:

"By and large, the Jews are not a very observant people. There are 613 commandments codified in an obscure tome called the Shulhan Aruch which determine the manner and mode of a person's life from the moment he unfastens his eyeballs from the mist of sleep until he sinks into evening unconsciousness. These are considered the graffiti of another age, though, few modern Jews trying to follow them. But Yom Kippur is another matter. Perhaps the day is an atavism, a legacy from the era when Jews worshiped a calf of gold, an atonement for three thousand of truculent backsliding, a murmur of something that happened a long time ago in the wilderness of Sinai."

Column of Israeli halftracks in Egypt. (Rubinger)

IN SIMILAR STYLE Sherman goes on to give us his account of the war from its outbreak to the October 24 cease-fire. Sherman's intelligence is so good that he even knows that on Yom Kippur Eve, Egypt's President Anwar Sadat "knew that he was standing at the threshold of a new epoch;" Syrian President Hafez Assad "was even more insomniacal that evening... 'Allah is great,' he thought"; and the American Ambassador to Israel, Mr. Kenneth Keating, "took a deep breath, digesting the import of (Prime Minister Golda Meir's) statement" to him at 7.30 the next morning — a statement which Sherman gives us as a direct quote: "We know for certain that Egypt and Syria are about to attack."

Later, in the chapter entitled "One Week Old," we are told how Finance Minister Pinhas Sapir "was up to his armpits in monetary problems." This chapter ends with a description of how Haim Stein, only 17 days married, is "hauled out of his apartment, still in his pajamas," on Yom Kippur morning, and tells his bride: "I'll be back in less than a week." Sherman concludes: "Haim Stein lied to his bride. He swallowed a shell in the central sector of Sinai. Pincus Oren (of the Defence Forces Chaplaincy Burial Squad) was charged with the task of arranging his burial according to Jewish tradition."

The chapter headed "Israeli Africa Corps" (how do you like that for an evocative title?) begins:

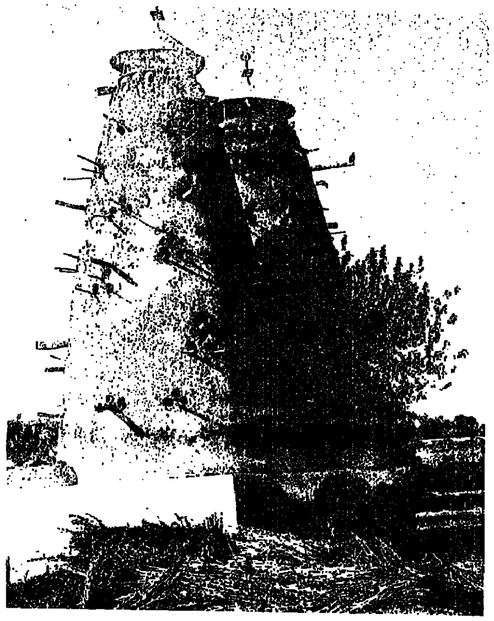
"On the morning of October 16, all the problems of Moshe Shoshani dissolved forever when a neat kalachnikov hole emerged on the upper right side of his jaw after passing his left eyeball. He twitched twice and between the flickers of his eyelids, sent a silent delirious message to Akron, Ohio, which the ethereal postmaster never delivered because the postage on this particular letter was ransomed in blood—a commodity softer and less definable than gold or silver. Moshe Shoshani wanted to return. He did so. A fortunate man he was, and lucky was Pincas Oren. This corpse was intact. Only the life was missing."

LET US TRY and teach publishers and authors a lesson by refusing to pay money for and refusing to read any book which purveys such ignorant obscenities written in a style fished out of Madison Avenue garbage bins.

A family leaving their village on the west bank of the Suez Canal after their water supply was cut off. (Ippa)

Peasants leading their ox.

Ankle deep irrigation ditch. (Below) Primitive threshing machine.



Only the doves remain in the abandoned villages.

THE WATER IS NO LONGER SWEET

Yehuda Haezrahi/Photos by Israel Sun

THE SCENERY on the west side of the Suez Canal, south of the city of Ismailia is undergoing a visible mutation with every passing week.

During our first encounter with it, in the middle of the war, we were all struck by the green lushness of the area's vegetation, by the lovely sight of cornfields, palm trees and mango groves, especially since we had just emerged from a long journey across the seemingly endless ocean of shadeless sand dunes in the Sinai desert.

Today, barely three months later, we see the once flourishing fields steadily shrivelling, their green turning parched yellow, and the proud trees bowing their heads down wearily. Soon they will all be dead. Soon, this fertile strip of land, reclaimed for humanity by immense toil and dedication, will have been cruelly swallowed up again by the thirsty, desolate wilderness.

I REMEMBER my earliest crossing. The military jeep hurtled furiously forward, groaning painfully as it skipped over gaping holes in the narrow, shell-riddled road that runs north of the Great Bitter Lake. All around us was the vast desert, the savage sun beating down on our heads, the sandstorm blowing into our nostrils.

At the appearance of a troop-carrier, coming from the opposite direction, the jeep jerked to a halt. A solid block of sand shaped like a soldier was manning the sub-machine gun.

"How is it over there?", we asked.

"You mean over on the bridge? Just plain hell."

"And beyond the bridge?"

"Why, man, that's a different country altogether," the gunner replied, his eyes flashing through the sandy mask. "You simply won't believe it. Absolutely fantastic—it's all green over there."

SOME OF the Israeli geographers who accompany the Israel army's advance units on all fronts have affirmed that this green belt is none other than the biblical "Land of Goshen."

Their identification is based on a reading of Genesis, in which is told the story of the famine that visited the land of Canaan, causing Jacob and his sons to trek down to Egypt, where, at Joseph's special request Pharaoh allowed them to stay — in the "Land of Goshen."

Goshen is authoritatively depicted there as the best of the land of Egypt, a fertile area immune to the ravages of famine. Geographers tend to place it roughly east of the delta of the Nile, somewhere near the north-central sector of the Suez Canal. The precise location, however, is hard to pin down, if only because the delta has shifted since ancient times and its eastern arm has dried up completely over the ages.

Perhaps in recognition of this uncertainty — or, perhaps, because of the rather quaint biblical ring of the word — our soldiers still tend to call this area "the Land of Goshen" with a slight twinkle and a faint smile. More commonly they refer to it simply as "Egypt" or "Africa." The official title is "the agricultural buffer zone west of the Suez Canal." But it has also been spoken of as "the green strip."

The greenness of this strip of fertility in a sea of desolation was entirely due to the Sweet Water Canal which was dug just over a century ago alongside that other great waterway, the Suez Canal. The sweet waters are funnelled through a complete network of smaller, subsidiary canals to irrigate a whole farming area. The desert may loom menacingly to the east and to the west, but in between has been sandwiched this elongated oasis of agricultural opulence.

This, at least, is how it appeared to us when we discovered it in the heat of war, coming up from the eastern desert: a delightful expanse of cornfields adjoining — as our comrades-in-arms from our own rural settlements were quick to point out — fields of alfalfa and rice, and onion and garlic, and cabbage and lettuce, and sesame and legumes. And then there were the tall date palms undulating in the breeze, and rows of coconut and tamarisk and eucalyptus, and thick and shady groves of citrus and mango. And, to cap it all, there were the domestic animals — the herds of cows and goats, and cackling chickens, and the flocks of ducks swimming in the Sweet Water Canal, among the corpses of dead Egyptian soldiers.

A closer look, it is true, soon soon revealed the hideous face of grinding poverty behind the happy facade of a flourishing agriculture on the west side. The seemingly idyllic countryside only helped cover up the unspeakable misery of the peasants' own living conditions in the serried rows of tiny mud huts that make up their villages. The very epitome of abject poverty, these homes, shared by man and beast, are barren of any furniture other than an evil-smelling mattress; electricity is conspicuous only by its absence — little gas lanterns provide the only light, and cooking is done on mud stoves, using dried wood or animal dung for fuel. There are no water pipes in evidence anywhere, nor any sign of sewage installations. Farming methods are equally primitive. Water is carried from the main sweet water canal to the auxiliary ditches by means of rudimentary wheel-pumps worked by a donkey, or an ox, and sometimes by a man walking around in circles. The soil is tilled with wooden ploughs, while the scythe and board still serve for harvesting and threshing.

WHEN OUR FORCES reached the outskirts of Ismailia, in the northern part of the green belt, they found the surrounding villages completely deserted. Furious battles had raged in the area, and the fellahin, fearing for their lives, had abandoned their homes and their fields and their livestock in the face of the advancing Israelis. Somewhat farther south, however, in the neighbourhood of the Great Bitter Lake, the villagers had little experience of actual warfare, and they mostly stayed on. At first they took refuge inside their mud huts but, with time, as they realized that our soldiers meant them no harm, they started coming out of their hideaways and going back to their daily routine. The village grocery store, with its two or three shelves of preserves and a few sacks of rice and sugar and an oil can, reopened for business. The men, clothed in the traditional ghalebiye — a long white, belttless gown — resumed work on the farms. And the women in their black dresses followed suit.

They were not a particularly exhilarating sight, these village folk. Living in squalid homes infested with lice, flies and mosquitoes, they were nearly all hideously riddled with disease, mostly of the eyes and the skin. Their ragged children were caked with dirt. The most elementary rules of hygiene were a closed book to them. They were wholly ignorant of the fact that the Sweet Water Canal, the mainspring of such livelihood as they eked out of the soil, was also the chief source of their poor health. For the gently flowing waters of the canal, infested with bacteria — notably of bilharziasis — served them not only for irrigation but for all other purposes, including drinking. No wonder they were so sick, and their harvests so poor.

There were exceptions, of course. Near some of the villages, we discovered some respectable one- and two-storey buildings made of brick or cement, their floors neatly set, their walls painted white, and the rooms quite well furnished. These must have been the homes of the land-owning effendi, the local government administrators, and possibly also of army officers lording over the camps nearby. During the war, and after the cease-fire, these houses were turned into headquarters for our own army units, and the armchairs were "borrowed" by our soldiers, providing them with some luxurious comfort in their newly won positions in the area.

These, then, were the villages of the Land of Goshen as we found them late last year. At the time I recalled an earlier visit to another part of Egypt, during World War II, and my shock at the frightful gulf which separated the affluent quarters of Cairo from the impoverished villages of the countryside. That had been the situation under the corrupt rule of King Farouk.

Since then we have heard a great deal about the socialist revolution, infused with the ideals of progress and development, that has changed Egypt's face beyond recognition. We have heard especially about the agrarian revolution, with the confiscation of the big estates and their division among the simple peasants, and the massive effort to teach the fellahin modern methods of farming and thereby raise their standard of living.

I cannot, of course, judge the overall results of Egypt's 21-year-old revolution. But here in the Land of Goshen, at any rate, nothing seems to have changed at all, and while some old effendis may have disappeared from the scene, the old ways are still the only ones trodden around here.

The Israel Army had great plans for the 10,000-odd Egyptian villagers left in the area under its control on the west side of the Suez Canal. An early start was made with the appointment of a military governor, with an office in a military camp near the Fayid airfield. When I dropped in on the governor soon after, I found the place equipped with a table, two chairs, a military policeman, and a young sergeant fluent in colloquial Egyptian. Also, a young officer, very liberal-minded, with great faith in man's innate goodness, who told me of his plans for a population census, and for supplying food to the needy and curing the sick.

BUT THE WELL-LAID plans all came to naught. Egyptian troops had smashed the banks of the Sweet Water Canal near Ismailia during the war in a vain effort to prevent an Israeli advance by flooding the entire area. Later on, they blocked the canal in an attempt to prevent the Israelis using the water. They could easily have found out that our soldiers were under strict orders to drink only fresh water transported in special tanks from Sinai. But by cutting off the flow, the Egyptians caused the water level in the canal to drop steadily.

The drop in the water level spelled disaster for the fellahin. Without water, there was no prospect of life for man or beast. So the local peasants gathered their few belongings, herded their families, and occasionally some of their emaciated livestock, together, and started out, on foot and on donkey-back, to trek north across the Egyptian lines. In a number of villages, some fellahin lingered on to sell their produce, at a fat profit, to the Israeli authorities. But soon they, too, were gone, and hardly a peasant remained behind.

With no people to care for, there was no need for a military governor either, nor for any idealistic young officers with a naive faith in the innate goodness of man. What is left, in the end, is a green belt turning yellow, slowly but surely yielding ground to the encroachments of the pitiless desert.

Galloping and other gourmets

ISRAELI SOCIAL life is beginning to pick up again, and some of us may be thinking of dining out in a restaurant with nice decor and good food. But can we afford it any more?

My informants — mainly friends who eat out more than I do — tell me that prices have increased since the October War, and many were quite high even before it.

Officially, restaurant prices have not risen much lately. According to the Ministry of Commerce and Industry, they are frozen at the prices being charged during the first half of last June, which was the "control period." The only significant exception is that a month ago, the Controller of Prices ruled that restaurants which serve meat could raise prices by IL1 per meal, because of the higher cost of imported beef. The ruling covers all meat meals, including poultry, but not fish and the permitted rise is the same whatever the class of restaurant.

Otherwise, the only eating places that are supposed to have raised their prices are the *handful* — mostly popular-priced — which applied for and received special permission.

I spoke with two senior Ministry officials — Dr. Michael Shefer, Director of the Prices Department, and Mr. Adam Berger, who is in charge of Services to the Consumer. Both say that the Ministry's prime concern is with the popular-priced eateries and not with the so-called "gourmet" restaurants. Their attitude is that people who go to fancy restaurants should know what they are in for and should be prepared to pay — or not go.

At the same time, they both emphasized that nobody should have reason to get a *shock when* he sees his bill. All restaurants are required by law to display their prices — not only on the menus at the table, but also at the entrance. The Ministry urges the public to report instances of non-display of prices and promises that these will be prosecuted. Complaints should be made to the nearest branch of the Ministry of Commerce and Industry, preferably in writing, but even by telephone.

There is also a legal concept known as "reasonable profit." This applies to restaurants as much as to other businesses and the Ministry has enforced it against popular-priced eating places. Dr. Shefer gave me a recent example where a Tel Aviv buffet was fined IL1,500 for charging IL2.50 for a sandwich. On the other hand, he said, he would not be happy if a complaint from a diner compelled him to rule on what was a reasonable profit for a fancy restaurant.

Often, the so-called gourmet restaurants which charge IL50 and up to perhaps IL100 a meal (with wine) are not offering anything so very exclusive. By and large, they use local ingredients and they pay their staff normal local wages. For them to argue that tourists can pay those prices or that businessmen on expense accounts do not care what they pay, is not an answer.

I heard an interesting commentary on the prices of Israeli restaurants from the correspondents of a major foreign news agency here. They recently informed their New York office that the $17.50 (IL73.50) per diem food allowance in force for other foreign assignments does not suffice in Israel. Of course, these journalists are accustomed to eating in first-class hotels and restaurants wherever they are sent.

The Ministry of Tourism tells me it does not have any control over restaurant prices. It only controls bed-and-breakfast rates for hotels. The Ministry's "Recommended for Tourist" seal is given to restaurants on the basis of cleanliness and professional know-how, not on the fairness of prices.

IN MY EXPERIENCE, it is not so hard to find really cheap restaurants — steak bars and simple workingmen's restaurants—where one can eat a meal for under IL10. Nor is there a problem in finding restaurants in the IL30-and-above category. The problem is finding pleasant places to dine out for IL10 to IL20 per person. But you can still do so in the less fancy places in the Yemenite Quarter of Tel Aviv and comparable Oriental-style restaurants in other cities.

For old time's sake, my husband and I celebrated our recent wedding anniversary at the Yemenite Quarter restaurant we used to frequent when we were courting eight years ago — the *Khirbo (the sign spells it Chirbe)*, managed by Baruch Yefet. An excellent meal there comes to about IL15 per person, three times what it did in 1966, but still reasonable.

Even without government controls, it is quite possible that the current tourism slump and economic pinch will force restaurants to reconsider their prices. One of the biggest bargains in Tel Aviv today is offered by the wedding-and-bar-mitzva halls *Olamei La'Haim*, at 48, Hamasger St. The establishment has gone over to serving noontime meals and is offering a four-course meat dinner for IL7.

DESPITE THE present emergency, there are several optimistic new enterprises promoting schemes for gourmet eating — both out and catered at home. One of them, which began advertising just before the war, is the Galloping Gourmet. Although limping a bit at present, the Gourmet plan has high hopes for encouraging Israelis to dine out more often and more adventurously.

The plan is a membership club which offers nearly half-price reductions on restaurant meals. A membership currently costs IL30 — but will rise to IL40 on February 1. The scheme is patterned on the "Let's Dine Out Club" of California, while the name Galloping Gourmet (*Hagourmet Hadoher* in Hebrew) comes from an Australian television serial.

Each membership booklet contains coupons for a minimum of 25 different restaurants. The club member must dine together with another person. The coupon entitles the bearer to get one meal free — the cheaper of the two dinners on his bill. Beverages and service charges must be paid in full, even on the free meal.

Each restaurant in the booklet can be patronized only once during a year on the free-meal plan. The restaurants hope, of course, that patrons will be satisfied enough to return for meals at regular prices. In addition, the member receives several "bonus" cards, which entitle him to partial reductions at certain restaurants as often as he wishes.

For the moment, the Galloping Gourmet's restaurant list is heavily overweighted in favour of the Tel Aviv area — *but it does include* some restaurants in Jerusalem, Haifa and elsewhere. Most of them are non-kasher, but seven have a kashrut certificate.

Some of the Galloping Gourmet restaurants are certainly high-priced; but others are quite modest. One of these is the Fish (or Fisherman's) Inn.

Finding the place along dirt tracks north of the Reading Power Station is an adventure in itself, especially at night. It was very cold there, and we were tempted to leave. But we stayed and were glad we did. The main course — fried white bream — was possibly the best fish I have ever eaten. The Turkish coffee warmed us up, and the bill was not high — IL32 for two orders of eggplant salad, pitta, pickles, fish, soft drinks and coffee. The Galloping Gourmet card brought the bill down to IL20.

ANOTHER PUBLICITY circular I received recently was for a new home-catering service called "Party Catering" and appealing to the English-speaking public.

It is run by Mrs. Ruth Halfon, a young immigrant from London, who has settled in Givatayim. She went to a hotel school in England and has patterned her menus after the Robert Carrier restaurant in London and the recipe picture-cards of that name.

Mrs. Halfon says she is equipped in her home kitchen to prepare buffet-style meals for up to 50 people. Her menu covers a wide range of French, Italian and English dishes, most of them based on the Robert Carrier recipes, but adapted to kashrut. She says her kitchen is kasher, although she has no certification from the rabbinate. She will deliver anywhere in the Greater Tel Aviv area and probably even farther afield. She does not do the actual serving at parties nor the washing up.

What I saw of the menu and price list seems reasonable, if each dish indeed serves six to eight persons as stated. The Cornish pasties — which are short-crust envelopes filled with meat and vegetables — are IL15. Steak-and-kidney pie is IL30. Italian potato balls are IL7.50. Salmon mousse (with tinned salmon) is IL20. Scones with jam and whipped cream are IL10. Lemon meringue pie is IL8.50.

Mrs. Halfon's new telephone number is 03-203213, or she can be reached through her home address, 21 Hama'avan St., Givatayim. She would like a week's notice for parties, and will come to see you to discuss the menu.

A CARRY-OUT food service already being promoted and about to be launched this month is Pinky's, attached to the Black Angus restaurant on Sokolov Street in Ramat Hasharon. Both are run by two new immigrants, Pinky (Philip) Horowitz from the U.S. and Frank Simons from London.

Pinky, who used to be in the kasher-catering business in the Catskills, says the new line will feature *heimishe* Jewish foods — knishes, kishkes, kugels, stuffed chickens and the like, plus American apple-pie. The owners are negotiating for a kashrut certificate. (The Black Angus has none because it operates on Shabbat.) Prices have not yet been set. The phone number at the Black Angus is 779000.

A gourmet food business for visitors with one foot already out of Israel opened just before the war in the duty-free shop at Lod Airport. It is called "Israeli Gourmet Foods, and its export branch is called "A Taste of Israel." It is the enterprise of yet another new immigrant, Nathan Charles, who was in real estate in the U.S. His partners are Aaron Weinberg, a psychologist from America, and Leonard Sacksteln, a lawyer from South Africa.

Israeli Gourmet Foods offers out-going tourists a selection of attractively-packaged foods with an Israeli flavour. Its show item is a 1.378 kilo box of cheese which sells for $10.50 (IL44.10). These Mata processed cheeses are in unusual flavours which include lox 'n onion, almond and pecan.

Other items are the "778" jams and glazed fruits from Beit Yitzhak, olives by Beit Hashita, hard candies by Ann Raskas of Jerusalem, chocolates by Oppenheimer and halva by Attis.

At present, Israeli Gourmet Foods is doing a lively business in gift parcels for soldiers. Departing tourists and customers abroad are encouraged to purchase gift orders for soldiers, and Mr. Charles has been delivering them personally to hospitals and to the fronts, where he says they get a great reception.

Obviously, the fancy export packaging adds to the prices. I found the same Mata cheeses in coloured foil wrappers in a Supersol market at IL1.99 per 100 grams. (I must add that these packages in the supermarket were not in very good condition.) In the export boxes, they work out at IL3.20 per 100 grams. The company tells me that the gift packaging is a big drawing card for the export trade, but I wonder if there could not be a more economical packaging for the parcels-to-soldiers which would give them more to eat for the same donation.

IT OCCURS TO ME / Hadassah Bat Haim

No chums for Chummy

A LETTER from a friend who lives in a disused cowshed in Galilee brings an invitation to meet "my dear Chummy." Intrigued, I write back and accept. Chummy sounds as if he might be interesting. An Australian maybe? I am always happy to go and see my friend, but generally prefer to go in the summer. It is true that the roof leaks in one corner only, but the water tends to gather in the hollows of the stone floor, making it uncomfortable to stand around on.

Chummy turns out to be native, a female, and a goat. She doesn't exactly live in my friend's home but she spends most of the day in it. She has her own little lean-to outside but as she is one of the family she stays beside them all day. To my mild remark about the smell, her owner responds indignantly, "What smell?" Under pressure, she admits that perhaps at first one did notice a rather stronger atmosphere than usual, but promises that I will soon get used to it and indeed will probably grow to like it in time, as she does. "It's such a natural, healthy smell," she beams at me.

Complacently, I assure her that I can put up with it for an hour or so as I will soon be on my way and there will be no necessity for me to acquire a taste for it. Well that, she says, is what she wanted to talk to me about. She has to go away for a little while and she would like to give the country away from it all, and I could at the same time look after Chummy, four dogs, three cats, a tortoise and a non-resident mongoose. I would benefit from the fresh air and the simple life.

There are no cooking facilities as my friend eats only raw vegetables; and water, apart from dripping through the roof, flows from a spigot in the yard. It would, I concede, by a change from ordinary domesticity, and my daughter would be enchanted with all the animals, especially Chummy; but I doubt if she would take kindly to a diet of uncooked peas and goat's milk.

My own attitude to animals is a limited fondness but after some time spent exclusively in their company, I would surely emerge braying. Then I have other members of the household who expect to be provided with three meals a day and it would not be right to neglect them, so I am afraid I shall not be able to take advantage of this splendid opportunity.

TAMAR is clearly astounded by the trivial nature of my duties; after all, people can always get along on a round of pitta and a few olives. But tolerant of my eccentricity, she offers to let me take Chummy home. The rest of the menagerie will be cared for by the neighbours, but it would be a wonderful experience for me to host a thoroughbred goat. Chummy will enjoy the ride, too. She is almost certain that goats are neved car-sick — or at least hardly ever. Milking is a trick she could show me in half an hour and then, for a time at least, we could do without those nasty plastic bags.

Chummy, she assures me, is a darling, very affectionate, and she will follow me round like a pet — as soon as she has got used to me. (To me, Chummy appears to be distinctly hostile and I think friendly relations would take some time to establish.) And, of course, the destructive habits of goats have been greatly exaggerated by malicious people who don't understand them. As long as they are properly fed they will not touch unauthorized objects. Firmly, I tell her that it is quite enough to be followed round by our own dog, who would be most put out at suddenly meeting a rival for my affection — a rival, what's more, quite prepared to butt either of us in the rear as soon as our backs are turned.

Possibly after Chummy had left, I would find normal chores a pleasure and my family nearly unnoticeable; but, it would hardly be worth while. And to Tamar's astonishment, I decline to avail myself of this proffered good fortune.

As I prepare to leave, I find that Chummy has eaten my handbag and is starting in on my cape.

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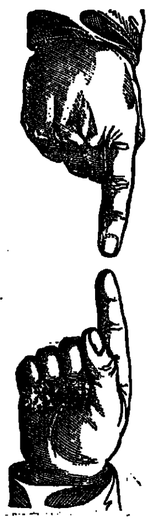

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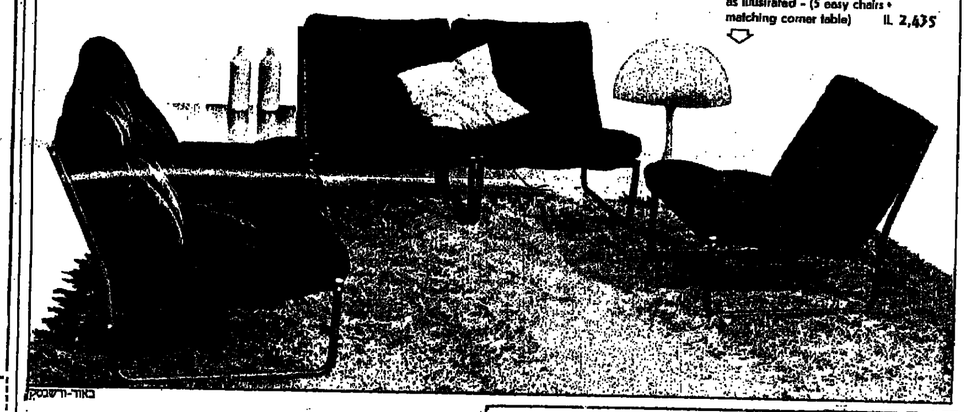

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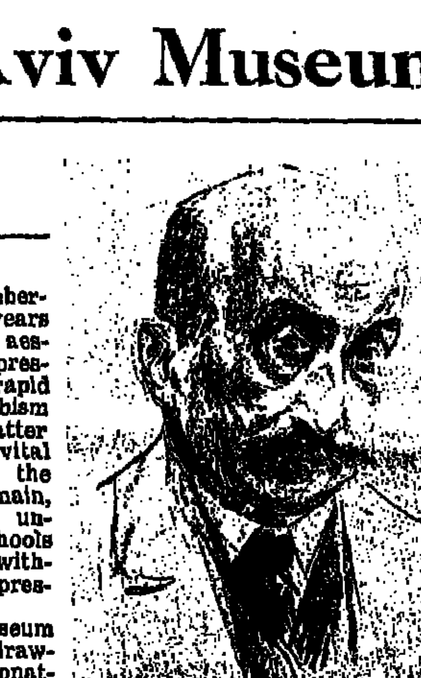
Max Liebermann: "Woman with Cows", etching at the Tel Aviv Museum.

Max Liebermann at the Tel Aviv Museum

Gil Goldfine



Self-Portrait by Max Liebermann at the Tel Aviv Museum.

BORN IN 1847, Max Liebermann's lifetime spanned 85 years of artistic upheavals and aesthetic revolutions, when Impressionism was followed in rapid succession by Fauvism, Cubism and Expressionism — the latter finding its roots and most vital forms in Germany between the two world wars. In the main, however, Liebermann was untouched by most of these schools and his work is contained within a rather limited realist-impressionist framework.

The current Tel Aviv Museum exhibit of 120 prints and drawings (most of which were donated by Dr. Carl Schwartz, the Museum's first director) covers most of Liebermann's productive years, beginning with a harsh little etching from 1888 depicting Dutch peasants at lunch and ending with lifesize lithographic portraits of notables such as Einstein and Bialik dated 1922.

After studying in Berlin and the Weimar School of Art Liebermann began annual summer visits to Holland and Paris where he came in contact with Josef Israels and the Barbizon painters. Israels, Millet and Corot had a tremendous influence on his work, evident in so many early etchings of field workers, domestic scenes and crowded markets. Sharply defined by strong outdoor light, his subjects are clustered in well-balanced classical compositions. These early prints are technically excellent and beautifully drawn (see "Woman with Cows" above). "Girl Reading," a litho dated 1886, so reminiscent of Corot in design and concept, is a poignant study of melancholic youth. Glowing out of a dark murky background, her face and extremities are illuminated by veiled light. In this plate, Libermann has captured the essence of his subject with solid artistic achievement, leaving the literary sympathies as a by-product.

As the years passed drawing style and compositional preference became less rigidly classic and more gestural. Liebermann no doubt felt the weight and importance of impressionistic philosophy and happily embraced it. The Germanic heritage of correct drawing and draughtsmanship, however, remained intact.

Prints like "Polo Game" (1907) and "Seashore at Nordwijk" replaced staged, rigid and uncompromising compositions and are perfect examples of the impressionist drawing idea. The former, as witnessed so often in the works of Degas, Manet and Lautrec, has a step action look that captures the gestural movements with authoritative freedom of line. Overworked areas of heavy crosshatching technique are replaced by an airy flourish of the artist's pencil or stylus.

Liebermann was also a successful portrait painter and his graphic examples on view are representative of his ability to characterize as well as describe personality with emotional insight. His self-portraits fall into a similar pattern and are some of the finest pieces in the show.

One of the guiding lights of German Impressionism, Liebermann was elected to the Berlin Academy of Fine Arts in 1898 and beame its president in 1920. His proficiency and consistency continued until 1933 when the Nazis proscribed his work as non-Aryan. Liebermann died in 1935, completely ignored by the German press.

This show is certainly a good introduction — or refamiliarization — but limited as it is to black and white media, one wonders why, in times of difficulty, when quality shows from abroad are hard to come by and the general gallery scene is quiet, the Tel Aviv Museum which owns 200 works by Liebermann including 10 major oils, did not pull out the stops and mount a more comprehensive exhibit, including rarely-seen works that I am sure are to be found in many private collections here. Nevertheless, the quality and scope of the pictures on view are delightful and wide-ranging to say the least.

GALLERY GUIDE

JERUSALEM

By Meir Ronnen

HENRY MOORE — 32 fine etchings of the "Elephant Skull" series. Not to be missed. (Cohen Hall, Israel Museum).

LAND OF DOLLS — Dolls of the last 100 years from Europe, America and Japan in delightful settings — and dolls for young visitors to play with. (Weinstein Gallery, Israel Museum).

FIRST INTERNATIONAL TRIENNALE — of "Concerned" and historical photography and how visiting and local photographers see Jerusalem. The war journalism is superb, moving reportage. (Israel Museum).

HEBREW SEALS — Rare First Temple and other seals donated by Geneva collector (Schenker Hebrew Seal Section, Israel Museum).

PAUL FUX — miniatures by immigrant from Rumania that are really tiny, meticulous illustrations in romantic fantasy vein. (Engel Gallery) till Jan. 19.

TEN LITHOGRAPHS — by West Coast American artists, from the first portfolio of Editions Press in San Francisco, founded to encourage outstanding artists to participate in the revival of lithography. (U.S. Cultural Center, 19 Keren Hayesod.) Till Jan. 10.

ESKIMO PRINTS — And gallery collection of sculpture, paintings and art posters (Beit Ma'yan Gallery, near the spring, Ein Karem). Sun. Thurs. 1.30-4.30 and by appointment. Tel. 32573; 35559.

DEBEL COLLECTION — Prints and paintings: Alechinsky, Agam, Alima, Asène, Corneille, Eshet, Hoffman, Weinfeld, Neustein, Sultanik. Sculpture: Koren, Kulka. Ceramics: Tirza Pollak, Nina Zanger. Rich collection of Israeli "Naives," including Shalom of Safad lithographs. (Debel Gallery, Ein Karem). Sat.-Thurs., 10-1; 3-6 p.m. Mon. also 9-11 p.m. Closed Fridays.

GROUP SHOW — of works by Aryeh Azene; Moshe Hoffman; Lilliane Klapisch; Robert Rozenbaum; Tamara Rikman-Charny; Aubrey Schwartz; Tsivia Weinman-Ofek; Shlomith Haber-Schaim. *Most are not represented by their best work.* The only new things on show are Rozenbaum's bold, calligraphic brush drawings. (The Little Gallery 2, 27 Salmon).

JUDITH YELLIN-GINAT — Recent paintings (Artists House) from tomorrow till Jan. 30.

PAUL REDRA — "Graphic variation" by artist from Duesseldorf (Nora Gallery, 9 Ben Maimon, Tel. 32849) from tomorrow till Feb. 6.

TEL AVIV

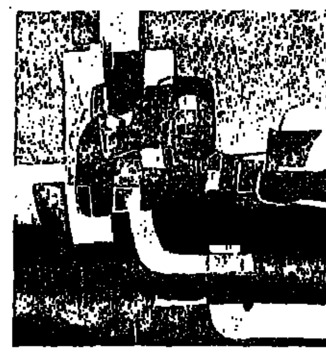
By Gil Goldfine

THE TEL AVIV MUSEUM — NEW BUILDING (27 King Saul Blvd.) — Permanent exhibition of Impressionist, Post Impressionist and Israeli painting and sculpture, the largest and most comprehensive Israeli collection of the century. Museum Hours: Daily, 10.00 a.m.-5.00 p.m.; Friday 10.00 a.m.-2.00 p.m.; Saturday 6.00 p.m.-10.00 p.m. Tel. 257361.

MAX LIEBERMANN — 120 prints and drawings from the Museum collection. A solid show covering most of Liebermann's productive years as one of Germany's leading Impressionists. The range of the artist's graphic technique and ability as a draughtsman is shown with clarity and depth in landscapes, genre scenes and portraits. (Tel Aviv Museum, 27 King Saul Blvd.)

ISRAEL GRAPHICS TODAY — Large survey exhibit comprising 71 artists within the framework of the 25th Anniversary year. (Helena Rubinstein Pavilion) Tel. 287196, Museum Hours as noted above.

AHARON GILADI — For five decades this veteran Israeli painter has been portraying the intimacy and warmth of life's group experience. The watercolours and drawings on view cover a range of many years and retain a consistency of style and subjectivity. Concentrating on his environment, Giladi paints labourers, interiors or outdoor group scenes with a casual familiarity and fluidity that in its humanism is visually and subjectively pleasing. The pose and drama of the line sketches reminds one of the American social realists John Sloan and Reginald Marsh. Giladi also reveals excellent drawing draughtsmanship especially in two early compositions of building workers painted with monochromatic washes of deep indigo. Using a chiaroscuro style of stark light and dark tones, he captures the strength, determination and stability of laborer and structure alike. In pictures such as these he shows a decisiveness of approach and straightforward paint application that often seems to be lacking in his larger, more popular, watercolours. However, small in scope this exhibit might be, it makes one re-evaluate the talent that Giladi can bring to his art. (Leivik House Gallery, 30 Dov Hoz St.)



Joseph Weiss: Painting (Yad Lebanim, Petah Tikva).

ELIAHU GAT, ELCHANAN HALPERN — Two of Israel's better landscape artists combine their efforts in a show filled with luscious colour, liberated from mere descriptive boundaries. Both painters are on the verge of committing themselves to pure abstraction, but in these canvases they remain tied to the image, hazy as it might be. Gat, who takes a more expressive stance, is also more volatile. Fearless use of the entire spectrum creates energetic canvases of surging pigment within a never-ending visual cum compositional flaw. Somewhat topographical, his pictures of large outdoor vistas are better than the cropped scape, village scene, still Life or nude, for Gat's relies on fluidity and motion; something easily attained by gesturally following the contours of hills and valleys or meandering with a brush down a mountain track. Reminiscent of Bonnard and a touch of Soutine, his admixtures of linear mauves, browns, pinks and greens are crushed together, then redivided to continue their journey on the tempestuous picture plane. Halpern's landscapes and large major canvases depicting Jerusalem have greater formality and descriptive clarity when compared to the intuitiveness of Gat. Although he simplifies and flattens the dimensional character of the subject, a massive bulk of matter is discerned under the flickering swatches of colour. A constant compositional division between land and sky, shape and void, is distinctive in his paintings, as a general chromatic conservatism. Subjects like Ein Gedi, Arava and the Jerusalem hills are painted in local tones of ochre, green and blue. However, the physical quality of the paint is clean and diaphanous, applied a la prima in healthy abundance. In addition to the oil paintings Halpern shows five watercolours and a few drawings. A show for those who enjoy pure, direct painting. (Mishkan L'Omanut, 41 Choma U'Migdal St., HOLON) Hours: Daily, 5.00-8.00 p.m., Sat., 10.00 a.m.-1.00 p.m.

JOSEPH WEISS—of Kibbutz Evron is a prolific artist who has appeared in over 40 group and solo exhibits. His current show of oil paintings, wood block prints and brush drawings are conventional abstractions, mainly of interior genre with variations on this singular theme. Combining vivid orchestration of pure colour with sharply delineated stylized shapes, Weiss emulates the synthetic cubism of Picasso, devoid however, of the master's rich font of decorative elements. A relatively shallow picture space is retained by a sharp division of the canvas into colour quadrants and by "construction" of the composition in sigsaw puzzle fashion, tightly fitting each and every edge neatly into another. When viewed en masse, the absence of compositional breathing space and varied imagery is missing, and creates a visual staccato of annoying proportions. He seems to be painting by numbers, each picture a derivative of the next. Examining individual canvases, however, one can find some pleasure in well organized, brashly painted passages. (Petah Tikva Yad Lebanim.)

HADASSAH TEL-VARDI — Recent paintings (Baisel Cultural Center, Geula St., Kfar Saba) Opens Sat. eve.

WINTER EXHIBIT — Oils by Simon, Lutan, Cesana, Grossbard; graphics by Pins, Grilli, Boussidan, Rothman and others. (Old Jaffa Gallery, 14 S. Mazal Arie, Old Jaffa.)

SIOMA BARAM, BELLA BRISEL — Judaic Jerusalem of Baram is the singular theme symbolically depicted in all his oil paintings and coloured etchings. Brisel also finds solace in attacking one isolated topic and exhausts its possibilities, forlorn, curvilinear faces and heads. (Tzima Gallery, 27 Gordon St.)

BENNY COHEN — Exhibition of recent paintings. (Dugith Art Gallery, 43 Frishman St.) till Jan. 31.

JOSHUA NEUSTEIN — The concept of "nature," and our visual-emotional reaction to its elasticity and transformability, is the point being made in two recent projects. (Yodfat Gallery, 100 Dizengoff St.) Till Jan. 16.

BERGMAN GALLERY — is now devoting itself to introducing, representing and exhibiting painting and sculpture by Russian artists, mostly new immigrants. (Bergman Gallery, 97 Ben Yehuda St.) Tel. 235667.

BOOZ GALLERY — Summer show of Israeli Artists, Ancient Pottery & Coins. (Booz, 1 Simtat Bet Hashoeva Crn. Allenby 94). Open daily 9.30 a.m.-1.30 p.m., 4.30-6.30 p.m. except Thurs. afternoon. Tel. 613924.

GROUP SHOW — that includes some excellent examples of two-dimensional work by the late sculptor BERNARD REDER. Also included in the show is a lovely SCHWEBEL from his recent Artist in the Studio series.

GIVATI and MAIROVITCH show work in their typical mature style. (Dvora Schocken Gallery, 59 Hovevei Zion St.) Open 10-1 only.

GALLERY REGULARS — Limited showing of local painters including Fima and Bergner. (Binet Gallery, 3 Frug St.)

KLATCHKIN GROUP SHOW — Including gallery regulars Bak, Mokady, Gutman, Besem, Kikoine, Prokatch and others. (Hadassah "K" Gallery, 33 Frug St.) Tel. 224023.

PRINTS — From the gallery collection. (Mabat Gallery, 31 Gordon.)

GALLERY ISRAELS — Canvases by AVI SCHWARTZ, BEZEM, GOTTLIEB, JANCO and SHABIR are also on view. (Gallery Israels, 21 Israels St.) Tel. 221070.

SEVEN PAINTINGS — by seven Yugoslav "primitives" form the centre attraction in this group show. Two Mexicans, Coronel and Osorio are newcomers to the gallery. Jean David, Cosson, and Adler are included in the fare. (Rene Darom Gallery, 30 Gordon St.)

GALLERY COLLECTION — Including Frenkel, Mandel, Milner, Gat Harel and others. (Lim Gallery, 170 Ben Yehuda St.)

STERN GALLERY — Autumn showing of Jewish painters of the Ecole de Paris (Stern Gallery, 23 Gordon St.).

MODERN ART GALLERY — shows a good range of Israeli and Ecole de Paris painters and painting by British artist Bernard Stern. (Modern Art Gallery, 4 Mazal Dagim, Old Jaffa.)

POP MASTERS — The American fathers of the movement represented by etchings, serigraphs and lithographs (Delson Richter, Old Jaffa).

GALLERIA 7 — New gallery in North Tel Aviv features Israeli and international artists. (Galleria 7, 16 Kikar Hamedina).

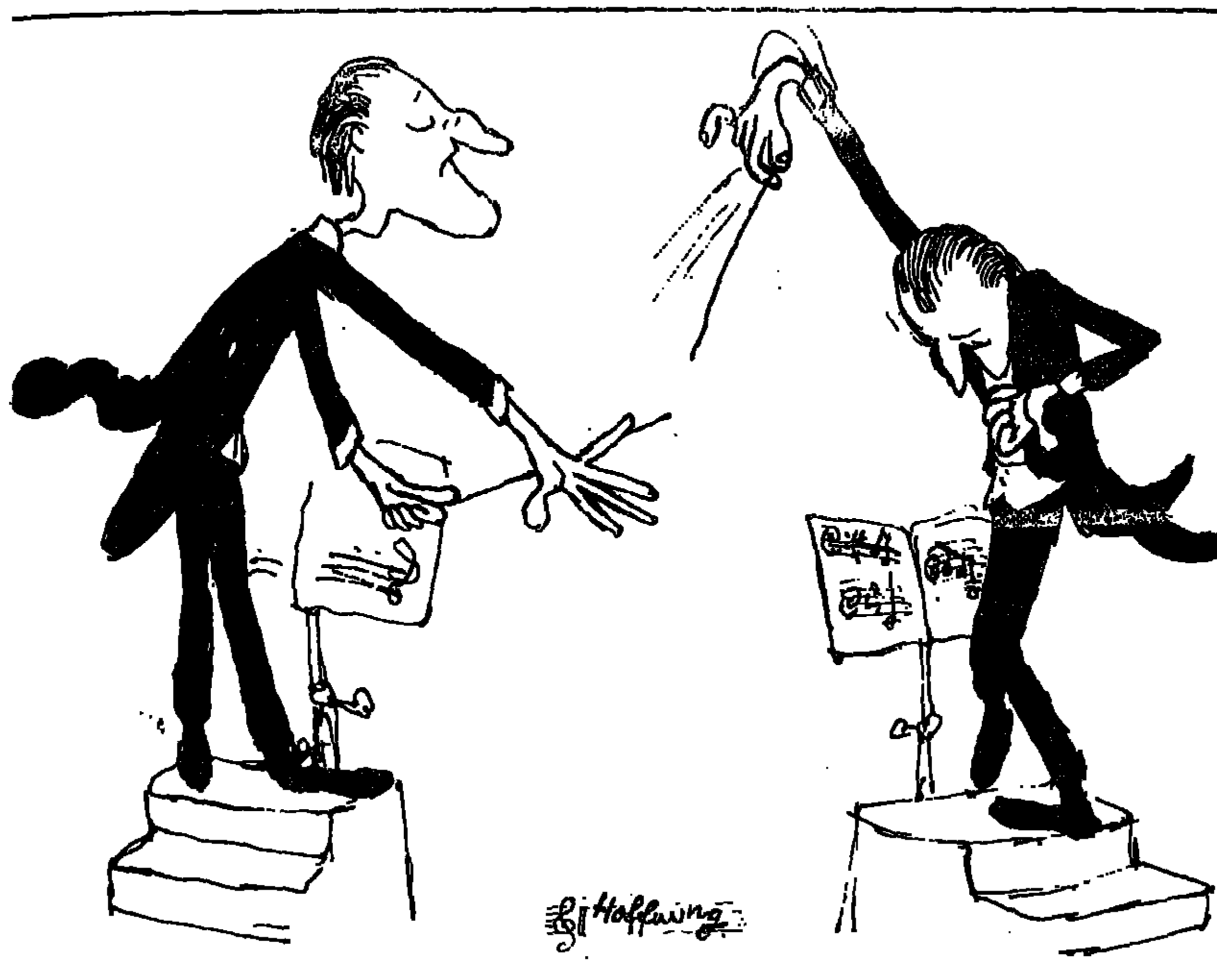
RIEBENFELD GALLERY — Permanent exhibition of paintings and sculptures by Israeli and Ecole de Paris artists including Ashkenazi, Agam, Argov, Ryback, Steinhardt, Mishulam and others. (Old Jaffa and the Hotel Plaza, Tel Aviv.) Tel. 235276.

REISS-COHEN GALLERY — based in New York City, is one of the largest holders of original graphic works by Picasso, Matisse and other 20th century masters. Viewing is by appointment only (752760). (Reiss-Cohen Gallery, Savyon).

Pen and Ink drawing by Giladi (Leivik House, Tel Aviv).

MUSIC / Yohanan Boehm

What makes an orchestra click?



WHY IS IT that some orchestras gain world fame and maintain it over a long period, others linger in obscurity, and still others acquire a reputation and then fade out again after a year's brilliant achievement? Is it the body of musicians, the efficient management or the leading conductor who lends glamour to the local symphony or philharmonic? Is it the government subsidy or private patronage, the country or the particular locality that helps to confer greatness?

As in politics, so in art: the centre of power and attraction shifts from time to time from one location or country to another. From about the middle of the 17th century, it was generally the princes of secular or ecclesiastical consequence who built up a famous opera or orchestra, drawing good instrumentalists, composers and singers to their courts, giving them more or less generous financial support and forcing them to produce innumerable compositions, which were presented under the best possible conditions.

Vienna — Salzburg — Prague — Mannheim — Munich — Paris — Leipzig — Hamburg (where the rich traders and burghers promoted cultural activities of the highest standard) — all these are places rich in historic musical association. Not all have maintained their position over the centuries, and some of the most revered musicians spent most of their lives in quite small, out-of-the-way places — Sweelinck, Frescobaldi, Vivaldi, Buxtehude, Bach, Haydn, to mention only a few.

WHEN MUSIC became "public" through the building of opera houses and concert halls, the increasing financial burden shifted gradually from private to public shoulders. Increasingly, composers concentrated on writing music and left its presentation to others. This led to the evolution of a new specialist in the field of music: *the conductor.*

Of the excellent residential orchestras famous in the 17th and 18th centuries, many sank into oblivion with the gradual loss of sovereignty of the small and larger German potentates, and the history of modern orchestras begins roughly in the second half of the 19th century. Mendelssohn had a flair for getting great performances out of orchestras, especially the Leipzig "Gewandhaus", and Gustav Mahler is counted among the greatest conductors; but the latter is the only composer to appear on the conductors' roll of fame in the past hundred years. It is now the conductor who gives the orchestra its distinction and not the other way round. And it is the long periods a conductor spends with "his" orchestra that puts his imprint on the development of the body as an outstanding instrument.

The Berlin Philharmonic has had only three major conductors since it became a public body in 1882: Arthur Nikisch (1897-1922) Wilhelm Furtwaengler (1922-1954), and now, Herbert von Karajan. Would the Amsterdam "Concertgebouw" have become such a fine orchestra if it had had dozens of short-term conductors, instead of being directed for 46 years by Willem Mendelberg (1895-1941), followed by Eduard van Beinum for the next 18?

The Halle Orchestra in Manchester had its best times when it kept its conductors for long periods. It founder ran it from 1858 until 1895; Hans Richter led it from 1899 to 1911; Sir Thomas Beecham took it out of mediocrity during two widely-separated six-year spells; and Sir John Barbirolli was its guiding spirit for 25 years until 1968.

The significance of conductors is even more apparent in the history of the great American orchestras. For example, the Boston Symphony was founded in 1881, but it was obviously Serge Koussevitzky who "made" it during his 25-year tenure between 1924 and 1949, to be followed by Charles Muench for almost two decades. Cleveland owes its reputation to George Szell, who directed it so impressively from 1946 until his death in 1970. And the Philadelphia Orchestra? Founded in 1900, it was run by Leopold Stokowski from 1912 until 1938, and Eugene Ormandy has directed it ever since. The Los Angeles Philharmonic now has every chance to make the grade, with Zubin Mehta at the helm.

OUR OWN Philharmonic took many years to accept the principle of a chief conductor running its musical affairs — it preferred the star system and guest conductors. Some half-hearted attempts to vest power in one conductor (Charles Muench and Jean Martinon) were not really successful, since the IPO, proud of being a cooperative, wanted to keep decisions in the hands of its own committee. But, finally bowing to public opinion and professional experience, it seems to have seen the light, and is now fortunate enough to have in Zubin Mehta a musical adviser who can — and does — decide matters of personnel, personalities and programme policy, and who has the artistic development of the orchestra close to his heart.

The Jerusalem Symphony Orchestra — what we used to know as the Israel Broadcasting Symphony Orchestra — got out of the groove only after appointing a chief conductor and musical adviser, whose chief concern was to integrate the various groups of instruments into a cohesive unit.

Mendi Rodan, in nine years of hard toil, succeeded in changing the radio orchestra from a mediocre transit camp for ambitious musicians into a body which responded impressively to complex and challenging works. When his appointment was terminated two years ago, he was replaced by a new immigrant who was unable to cope with the demands of a growing orchestra, and so Lukas Foss was taken on as chief conductor and musical adviser. Foss is not in Jerusalem more than three times a month so that his imprint has not been a sustained one.

The job of a radio orchestra imposes a great burden on musicians and conductor alike — they are always studying new scores, for just one performance. The IPO runs at least part of its subscription-programme works 12 or 14 times — which cuts down considerably on rehearsals, but must sometimes be very stupefying for the performers — and a lot of these works are standard repertoire. The Jerusalem Symphony has a weekly concert, with ever-changing programmes. Many of the items are "firsts," of a much wider range of style and form, often experimental rather than popular, since box office considerations do not play such a paramount role as with independent orchestras.

Performing under a different conductor nearly every week makes great demands on the musicians' adroitness and flexibility, but it does not give them time for rehearsal. This should be the task of a house conductor whose sole occupation should be to work for and to think about how to improve "his" orchestra's efficiency and proficiency. Jerusalem — and the whole country — should support a first-class radio symphony orchestra, doing a job which is different from but no less important than that of the Israel Philharmonic.

GALLERY GUIDE

HAIFA

By Ephraim Harris

"ECHO OF THE DAYS"—56 artists, painters and sculptors from the Association's branch, Haifa and the North, have participated in this exhibition on the subject of the Yom Kippur War, the obvious trap being pictorial journalism; and, on the whole, they have acquitted themselves quite well. Some painters have simply presented work to hand, e.g. Simhoni (a "mother and child" which foresees the popularity of the "mourning parents" conception); Richter's apocalyptic landscape (good colour); Kook's gouache of mounted knights, a similar subject being tackled more realistically in Steingold's oil; Maestro (had he been looking at Giotto?); and probably other artists mentioned hereinafter may fall into the same category. Sculptors may include Camrass's neat metal "Lightning," and Rubin's female figures which are good as such. (Incidentally, it is noticeable that of an average of two pieces per artist, one is effective, the second weaker).

Picasso flopped over the Korean War. Soviet artists, once exhibited at Haifa, on the same theme, fell back on Goya; but Goya himself excelled in his contemporary representationalism because of his personal involvement in the situation. It would seem that aesthetic detachment is best maintained today through abstraction or symbolism suggesting an abstract formalism. These approaches constitute the most successful section of the Haifa effort, as the abstracted symbolism of Ahlar's "War on the Rama"; Z. Weiss's collage "Catastrophe II"; Sherman's realist symbolism; Peranio's "Alert"; Livni's tinted lithograph "Vision"; Druckman's "Mourning Mothers"; Knispel's "Sacrifice of Isaac," a huge mural still requiring further opening out; Olivitzky's very fine Hellenic "Bringing in the Victim" in the red of a Greek vase; Okshi's "Anatomy of a Battle" pop influenced but dependent on its colour arrangement; Belkine's "Ruins"; and Abadi's drawing "Mourner." Purely abstract are Ralasha's "Explosion"; and Leibl's metal sculpture "Armour" above his average. Ben-Yaacov's "David and Goliath" (wood) might have been improved through a still further reduced figuration.

There are pieces which appear to have no clear connection with the subject but are noteworthy as pictures in their own right, for example, the landscapes of Rotter's expressionism, Gonen's "Burning Landscape" and perhaps Zallouk's. Issaylcks' "War and Peace," of obscure content, attracts by its greens. Lastly, quite outside the war, come two outstanding graphics by the late I. Mann, of shrouded men behind window bars. (Beit Chagall). Till Feb. 1.

MENACHEM CROITORU—Particular attention should be paid to the decorative oils and those watercolours with either buildings or figures. (Hagefen Gallery). Till January 13.

SHELOMO BEN-SHAHAR (SCHWARTZMAN) and LALI TAL (Safad) — The former supplies painterly technique and style for various themes which may be developed as he acquires greater ease. Tal's surrealist bent is best seen in his pastels and woodcuts. (Beit Katz, Kiryat Bialik). Till January 12.

POSTERS FROM ISRAEL GALLERIES AND MUSEUMS — In connection with the Exhibitions of both foreign and Israeli artists, at Jerusalem, Tel Aviv and Haifa. Worth a look. (Goldman's Gallery).

EILAT

IVAN SCHWEBEL — Drawings of the artist's anti-aircraft unit, all proceeds to the I.D.F. (Beit Wizo) opens tomorrow evening, in presence of Mayor of Eilat.

RADIO FOR MUSIC LOVERS

TODAY: 08.05: Brahms: Trio (Busch-Busch-Serkin); Debussy: Sonata for Flute, Harp & Viola. 09.05: Mozart: Symphony No. 40 (Klemperer — Jer. Symph. Orch.); Goehr: Sonata on Jerusalem (Bertini). 10.05: Beethoven: Piano Concerto No. 1 (Or-Rodan); Verdi: Aria from "Don Carlos" (Rafaele Arie — Rossi-Rikkis). 12.05: Copland: Overture; Sibelius: Violin Concerto (D. Oistrakh); Ravel: La Valse (Muench). 1.25 p.m.: Albeniz: "Evocacion"; De Falla: "El Amor Brujo" (De Los Angeles). 5.05 Beethoven: Overture "Leonore No. 3"; Mendelssohn: Violin Concerto. 10.05 p.m.: Radio Holland Symph. Orch. — Commissions; Tchaikowsky: Overture "The Storm"; Ravel: Piano Concerto (Pasqual); Enescu: Rumanian Rhapsody No. 1.

SATURDAY: 08.05: Telemann: Trumpet Concerto; Dvorak: String Serenade. 1.05 p.m.: Bruckner: Overture; Mozart: Violin Concerto No. 5 (D. Oistrakh). 3.05 p.m.: C. Stamitz: Flute Quartet (Rampal); Schumann: "Fairy Tales" for Clarinet, Viola & Piano. 6.05 p.m.: Grieg: Cello Sonata (Heled-Zak); Bloch: "Meditation Hebraique." 8.40 p.m.: Lieder by Mozart & Schubert (Friedl Teller).

SUNDAY: 08.05: Mendelssohn: Overture "Ruy Blas" (Previn); Haydn: Cello Concerto (Tortelier); Bartok: Dance Suite. 09.05: Danican-Philidor: Recorder Sonata; Schubert: String Quartet in A (Copenhagen). 10.05: Leigh: Harpsichord Concertino; Brahms: Symphony No. 3 (Giulini). 12.35: Toroba: 3 Nocturnes for 2 Guitars & Orch. 1.25 p.m.: Cherubini: Symphony. 3.05 p.m.: Tunes from the British Isles. 5.05 p.m.: Bach: "Christmas Oratorio" — Last Part. 8.45 p.m.: Bach: 3 Organ Preludes & Fugues (Valeri Maisky). 9.05 p.m.: Bizet: Symphony (IPO-Bertini); Sheriff: Metamorphoses on a Gaillard (IPO-Kaplan). 11.25 p.m.: Respighi: "Il Tramonto"; Bax: Clarinet Sonata.

MONDAY: 08.05: Beethoven: Violin Sonata, op. 96 (Szigeti-Arrau); Turina: Trio No. 1 (Pennario-Heifetz-Piatigorsky); Weber: Andantino (Feuermann-Moore). 09.05: Choirs. 10.05: Mendelssohn: String Quartet, op. 1; Schubert: Quartet in g minor (New Israel Quartet). 12.35: Bizet: Prelude to "Carmen"; Brunetti: Symphony No. 23. 1.25 p.m.: Schumann: Piano Concerto (R. Serkin); Joh. Strauss: Radetzky March. 3.05 p.m.: Handel: Concerto Grosso; Oboe Concerto; Aria from "Joshua"; Organ Concerto in F; Three Choir pieces; "Water Music." 5.05 p.m.: Schumann: "Davidsbuendler-Taenze"; Liszt: Hungarian Rhapsody No. 6; Milhaud: "Ipanema" from "Saudades do Brazil." 8.05 p.m.: Weber: "Der Freischutz" — complete opera (Jochum).

TUESDAY: 08.05: Bellini: Overture "Norma"; Haydn: Sinfonia Concertante; Schubert: Symphony No. 3 (Menuhin). 09.05: Delibes: "Coppelia" — Ballet Music; Tchaikowsky: "Nutcracker" Suite. 10.05: Mozart: Piano Concerto K. 459 (Anda); Hindemith: Symphonic Metamorphoses (Abbado). 12.35: Warlock: "Capriol" Suite; Rameau-Motti: Ballet Music; Bolzoni: Menuet. 1.25 p.m.: Chabrier: Marche Joyeuse; Weber: Konzertstueck; Salmon: "Dalia." 4.30 p.m.: Bracha Tsefira sings. 8.30 p.m.: Symphony Concert (see "Poster").

WEDNESDAY: 08.05: The Benda Family. 09.05: The Stamitz Family. 10.05: 1668-Fr. Couperin and Contemporaries (3rd programme). 12.35: Janacek: Sinfonietta (Abbado). 1.25 p.m.: Mozart: Sinfonia Concertante for Winds. 3.05 p.m.: Bloch: "Ba'al Shem" & "Avodah." 4.05 p.m. (repeat): Jer. Symph. Orch. 10.05 p.m.: Beethoven: Sonata, op. 28; Tchaikowsky: "Dumka"; Chopin: Fantasy (Gerald Robbins). 11.25 p.m.: Art Songs in instrumental music.

THURSDAY: 08.05: Famous Artists. 09.05: Di Capua: "La Zingara." 10.05: Verdi: "Otello" — Ballet Music; Auber: Cello Concerto; Giannco: Tango Variations. 12.35: Tchaikowsky: "Francesca da Rimini"; Moussorgsky-Ravel: "Pictures at an Exhibition." 3.05 p.m.: Band Music. 5.05 p.m.: Bach: Organ Preludes & Fugues (Valeri Maisky); Bizet: Symphony (IPO-Bertini). 8.30 p.m.: Brahms: Trio, op. 114 (Salzman-Ettlinger-Wiesel). 11.25 p.m.: Budapest Quartet.

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Government by boredom

IF SOMEBODY trod on the tail of a prehistoric brontosaurus, it took some 15 years I believe, for the creature's brain to get the message. When Wellington defeated Napoleon at Waterloo, a considerable time elapsed before somebody strolled into London with the news, thereby enabling the English branch of the House of Rothschild to prove its patriotism by believing in a British victory and cleaning up a packet on 'Change as a reward for its faith. The Israeli political machinery seems to me to belong to the same primitive systems: by the time we know who *really* won, and who is to govern us for the foreseeable future, many of us will have lost interest.

This doubt about the system was intensified by the shots shown us of how they collected the soldiers' votes. Automation, computers, mechanization, even motorized transport and other modern aids to getting election results were conspicuous by their absence.

Apparently donkeys were used. Votes were hand-counted and put on spikes, just as they were totted up in Young Judaean conferences 50 years ago.

As a result, the real coalition bargaining only started a leisurely fortnight after the election, for the very good reason that nobody quite knew who would get the crucial final mandates. These negotiations, judging from the preliminary indications, are also due to take place at the same relaxed pace; we may be well into February before we know what kind of Administration we can expect. We still don't knew what answers we will get to the great questions of the day.

I suspect that anybody from a foreign country, who understood Hebrew and listened to the various news bulletins, commentaries and discussions about possible coalitions, must have decided that we are mad, quite, quite mad. Here is a country that has not yet emerged from the most bitter war in its history; the whole world, short of oil, is panting for our decision about withdrawal, which was indeed the main theme of the election. And what are the issues delaying the formation of a government? They are very, very important. Should teenage clubs be able to meet in Tel Aviv on Friday nights? Here, it seems, a victory for lovers of freedom of religion has been scored. Should night-clubs be open on the Shabbat? This is still the subject of intense bargaining, or so I gathered. Who is a Jew? I suggest a new definition — anybody at whom an anti-Semite aims a shell, hand grenade, Sam-7, bullet or oil boycott on the grounds that he is one.

Interrupted by the war, Alistair Cooke's 13-part documentary series "America" resumes on Monday with "Inventing a Nation."

Ah, well, these are the mysterious ways of our democracy, and I am sure that they are an immense source of strength, as well as of bewilderment for our foes. "Business as usual" carried the British to victory in World War I. "Debate as usual" will no doubt strengthen the hands of our negotiators at Geneva.

Curiously enough, during the "Moked" debate on the subject of a coalition, I gained the distinct impression that Messrs. Ofer, Kol and Raphael were somewhat ashamed to be indulging at such length in such *vilpul*: in fact, at several stages in the discussion, common sense was in danger of breaking out, and they nearly agreed, there and then, on a coalition. But Eli Nissan quickly put a stop to any such danger, and reminded them that the aim of the exercise was to air their differences. They returned hastily to their predetermined courses, and ended up the night crying: "They shall not pass!" like the Spartans at Thermopylae. Nevertheless, I'm prepared to lay a little side-bet that a *formula* will be found to give us a government by the time the spring blossom comes into flower.

ONE ITEM on the news was devoted to the Jews of the Diaspora, and whether they are identified closely enough with Israel in her struggle for survival. We saw pictures of either a U.J.A. or a Bonds meeting, with somebody making an impassioned plea for them to give us the money we need so badly. A spot inquiry of Israelis in the street showed that the majority think that the Diaspora is paying up very prettily, but is not doing enough to use its influence to get us support from governments.

A friend has suggested to me that we should offer Israeli citizenship to every Jew in the world who wants it — assuming, of course, that he can prove he is a Jew according to whatever test is finally approved. Such citizenship could be held in addition to whatever other citizenship he has or wants, and would give him both rights and obligations — the right to pay taxes and serve in the forces, the obligation to vote in our elections.

To me this would seem to provide a very good end to the debate about who is a Zionist, and it would put into legal effect a position that exists in spirit. It would tackle the question of dual loyalties boldly, and would say once and for all that Jews do have such double feelings, just as Englishmen abroad do. (Great Britain has always allowed dual nationality.) And it should improve Mr. Sapir's budget somewhat.

Many Zionists from abroad talk quite naturally about "we" and "us" and "our prime minister" when referring to Israel — this should be given formal expression.

ON A YOUTH programme, we saw matriculation students at Mefalsim pleading for an abridgement of their studies, to enable them to do some form of national service in the coming months. They put their case very forcefully: it must be hard for them to carry on studies as usual when 40 per cent of the men from the kibbutz are away on active service.

My own feeling is that they will have to serve the nation soon enough, and that they will never again get a chance to get educated: years hence, nobody will remember why they curtailed their studies. Unfortunately, it seems so inevitable that they will be called upon to make great sacrifices, as the sabras always have, that they may as well gather some rosebuds while they may.

RADIO / Helga Dudman

Kindred British spirits

IT WOULD BE interesting to know whether, with the writers who appeared on the First Channel's special broadcast Saturday morning, we more or less exhausted the ranks of our friends among Britain's intellectuals. The cheering answer, to judge from the comments of the six who did appear, could well be "No." And in any case, one who was promised in the news announcement earlier in the week did not appear in the programme: Edna O'Brien, who visited Israel recently and who, being Irish-born, might have had some interesting comments on "liberation movements."

The six we did hear, representing some of Britain's best-known writers, are a happily mixed bag: Stephen Spender, Alan Sillitoe, Harold Pinter, Gerda Charles, Lord (Ted) Willis, and Katherine Whitehorn. Not a "colonialist" among them (though Gerda Charles, one of the two Jews in the group, spoke of an "empire of spirit" which she thought Israel would eventually head) and, with the exception of Miss Charles their overall bias might be termed "leftist," or at least "liberal."

Interviewed separately in England by Dr. Louis Marks (of the BBC Drama Department, "and since the Six Day War, a close friend of Israel") and Lynn Reid-Banks (author of "The L-Shaped Room" and "Children at the Gate," who spent many years in Israel), the six expressed differences in outlook and emphasis, which is only to be expected. What is interesting is their convergence in support of this country — support which, as Hanoch Bar-Tov pointed out in his useful commentary, has been conspicuous for its absence among intellectuals since the last war, although "Durenmatt was the first to break the silence."

Admiration for Holland was pointedly expressed by nearly all the speakers.

"The Dutch are the only civilized people in Europe," said Harold Pinter, summing up the general feeling. With this went a passionate criticism of England's policy — "treacherous," as Alan Sillitoe put it. Once again, we were told that Europe's governments do not represent public opinion on the Middle East conflict — a message came in 1956, though, as Katherine Whitehorn warned, "the English public is indifferent to non-English problems; it wants to be warm this winter." Still, she said, "most of my friends are pro-Israel," and the country commands respect, even from those who are far from adoring it blindly — "the architecture is ugly and the people bossy."

STEPHEN SPENDER, as one of the last remaining of the poets who dominated English writing before and during World War II, opened the programme with an all too brief analysis of the ideological complications and confusions on the left, "working against Israel and on behalf of the Arabs." The fact that America supports Israel while Russia supports the Arabs is a major contributing factor to the swing of leftists away from Israel (though one might have expected this to affect Old rather than New Leftists). But, said Spender, he considers this a "great error" — and in the long run, Israel must survive "as a socialist country, committed to social justice."

Entitled to a working-class outlook by virtue of his own proletarian origins, Alan Sillitoe ("Saturday Night and Sunday Morning") described his complicated and somewhat surprising attachment to Israel, based on "a cultural affinity stemming from the Old Testament, which I started reading when I was five, and whose heroes made a great impression on me."

From modern Israel, his first impression came in 1956, via Kol Yisrael Lagola to, of all places, Majorca, where he was writing a novel. He sent to Jerusalem for more material, received it, and consequently "when the 1956 war came, I understood fairly well what was going on." Plans to visit here somehow never materialized, but he is again anxious to come. Wisely, he has no shatterable delusions: "I never expect too much of any country, and I think the personal problems of individuals are much the same everywhere."

With Harold Pinter, so Hanoch Bar-Tov assured us, we were in on something of a scoop: This was the first public identification with Israel of a writer whose plays are probably more performed the world over than any others. The Arab oil embargo, said Mr. Pinter, was a decisive factor in shaping his view; indeed, a backlash from the embargo was marked in the comments of others as well.

While Mr. Pinter is very far from Jewish Orthodoxy, Gerda Charles is unique among those interviewed for being conservative in outlook, and for rigidly observing Jewish traditions. Two related items: not a single one of her books has been translated into Hebrew, and she is strongly critical of many aspects of Israeli life. But of course, she is "passionately partisan" in the current conflict, and believes that "Israelis are too concerned about world public opinion... They assume a sophisticated level of intellectual climate abroad, whereas what we are seeing is a descent from this level."

Exactly the opposite view was taken by Lord Willis, who regretted the "abominable" and stereotyped information material produced by Israel for England, which "concentrates much too much on Jewish groups here." This successful mass-entertainment leader (his films, one assumes reach a far wider audience than does, say, Mr. Spender's poetry) was made a life peer by his friend Harold Wilson for contributions to the Labour Party. Asked whether his party would have taken a different stand on today's issues, he replied with great honesty, "I hope so — but I'm not at all sure."

Katherine Whitehorn is, once again, a different type entirely — a lively, outspoken, highly practical woman with a marvellous sense of humour, who some years ago made minor journalistic history by proving that fashion reporting could be done with intelligence and a nod to the real world. A popular columnist — in the London "Observer" — and author, she might be described as a Shulamit Aloni who admitted to cooking in a bed-sitter; one of her books, if I remember correctly, was called "Cooking in a Bed-Sitter," and another, "A Slut's Handbook." She was given very little time to say anything — other than that she has visited Israel — which was a great pity; but then, the time framework did not leave much room for depth.

ISRAEL BROADCASTING showed initiative in developing this programme, and it was comforting to hear from the mouths of famous writers that, as Alan Sillitoe said, "Israel is not alone." Not that such recordings strengthen our position in Geneva or help in arms procurement, but they are good to hear.

Might they, then, be extended as a series, so that each personality could have more time for development? And might, by the way, more time be given for the English original and not only the Hebrew translation? We were told several times that the "level of recording was poor," and so in some cases, we heard practically only Hebrew. (What was the trouble? Can't intellectual interviewers run tape recorders?) My own standards for technical achievement remain fixed around 1945 levels, so I found them perfectly adequate; anyway, I would rather hear Stephen Spender talking about Israel in his own way in the English language, than get a translation, however good.

Might, in fact, this idea be translated to television? Conversations with European intellectuals might rope in all sorts of reluctant audiences; many films have been made of their work to pep up the visual end; and more of us should know that not quite the whole world is against us.

A DIFFERENT KIND of literary encounter came from the Golan Heights last week, when Galei Zahal presented a "poetry evening" organized by a tank unit. Subject: "Poems to Naomi," growing out of a correspondence with a girl of that name, who sent a knitted cap with a little note inside to an unknown tankist. Everybody got involved; everybody started writing poems, and there was considerable discussion of the literary style of letters exchanged. (Naomi wrote with a *real pen* and not a ball point which touched the heart of the original recipient.) All six of our English friends would have been charmed by this one.

Israel Theatres

Haifa Municipal Theatre

Premieres
THE GOVERNMENT INSPECTOR
by Gogol
Haifa, Sat., Jan. 12
Haifa, Sun., Jan. 13

DIFFICULT PEOPLE
A kind of comedy
Mifal Omanut Le'am Ozdera,
Tues., Jan. 15
Cameri Theatre performance

AS YOU LIKE IT
Haifa, Sat., Jan. 15
Haifa, Sun., Jan. 14

LAST TREATMENT
Jerusalem,
Sat., Jan. 26
Sun., Jan. 27

IN THE ARMY
Tomorrow, Jan. 12, Zahal
STAGE 2
Premieres
MEN AT WAR
Documentary play

The Cameri Theatre

AS YOU LIKE IT
Shakespearean comedy
Tel Aviv,
Sat., Jan. 12
Sun., Jan. 13
Nahariya,
Mon., Jan. 14
Haifa,
Tues., Jan. 15

PLAZA HOTEL
Comedy
by Neil Simon
Beit Keshet,
Sun., Jan. 13
Tel Aviv,
Mon., Jan. 14
Tues., Jan. 15
Wed., Jan. 16

JACOBI VLEIDENTAHL
(temporary name)
Last performances
Tzavta,
Sat., Jan. 12, 7.00, 9.30

MORALE HIGH
Sun., Jan. 13, Zahal

Tickets for Tel Aviv performances IL5—8.

Habimah

HOW THE OTHER HALF LOVES
Comedy
Tel Aviv, Large Hall
Sat., Jan. 12, 8.30
Sun., Jan. 13, 7.30

THE ETERNAL HUSBAND
Tel Aviv, Small Hall
Sat., Jan. 12, 8.30

OH! OH! JULIA
Musical tragedy
by Ephraim Kishon
Tel Aviv, Small Hall
Mon., Jan. 14, 7.30
Tues., Jan. 15, 7.30
Wed., Jan. 16, 7.30

Premieres
AS A TEAR IN THE OCEAN
after Manes Sperber's story
Qu'une larme dans l'ocean
Tel Aviv, Large Hall
Sat., Jan. 19, 8.30
Sun., Jan. 20, 7.30

Box Office
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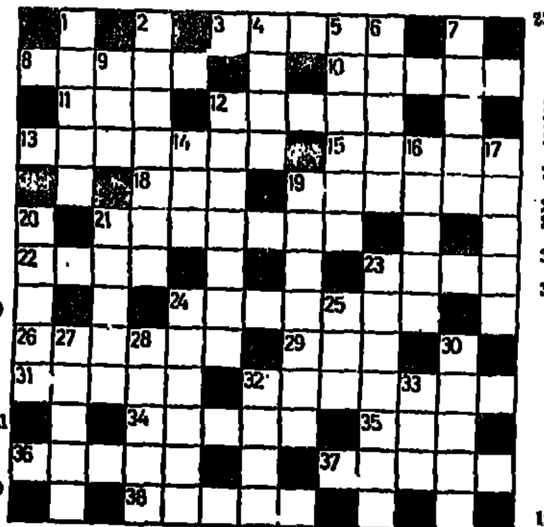
TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS
3 Allure (5)
8 Anaesthetic (5)
10 Ghostly (5)
11 Female bird (3)
12 Scent (5)
13 Compunction (7)
15 Bury (5)
18 Gratuity (3)
19 Give confidence to (6)
21 Hangs down (7)
22 Regretted (4)
23 Flower (4)
24 Church book (7)
26 Glass container (6)
29 Curved line (3)
31 Look fixedly (5)
32 Fashionable (7)
34 Try to catch fish (5)
35 Everyone (3)
36 Send (5)
37 Units of length (5)
38 Sorts (5)

DOWN
1 Different (5)
2 Signified (7)
4 Animal (4)
5 At fault (6)
6 Intends (5)
7 Niggard (5)
9 Border (3)
12 Slander (7)
14 Tear (3)
16 College coach (5)
17 Insurgent (5)
19 Flatter (7)
20 Crustaceans (5)
21 Wide river mouth (5)
23 Get back (7)
24 Sufficient (6)
25 Attempt (3)
27 Aquatic mammal (5)
28 Characteristic (5)
30 Small island (5)
33 Fruit (4)
33 Unwell (3)

CRYPTIC PUZZLE

ACROSS
3 Horse show nerves? (5)
8 Tree with grey, whiskery leaves? (5)
10 They're less dangerous when buttoned (5)
11 Consumer of dressed meat! (3)
12 Seaman's decoration? (5)
13 Treated as if an employee was boss? (7)
15 Some thick soup for country-men (5)
18 Sound receiver (3)
19 Not solid fuel (6)
21 See if you can get away with a garment? (3, 2, 2)
22 Cuts taxes! (4)
23 'Tailors' union (4)
24 Glideth around for pleasure (7)
26 Called briefly (6)
29 Half-baked exclamation? (3)
31 Runners at dog tracks? (5)
32 In which a member may be caught out (3, 4)
34 Bad influence in any body (5)
35 Idol in a pagoda (3)
36 Scot playing and smoking? (5)
37 Somewhat humerous reminder? (5)
38 Cuts the growth of agriculture (5)

DOWN
1 Town saint (5)
2 Paper people? (7)
4 So accustomed to getting pickled (4)
5 It has a pretty cocky male (3-3)
6 Shared the port (5)
7 Look a stunner at last! (5)
9 Name to assume (3)
12 Makes me tired, but not without justification (7)
14 Put down a deposit (3)
16 Cuter, perhaps, when full of sauce? (5)
17 A bad time to flop (5)
19 Enforces the law while cops lie around? (7)
20 Mountain man at heart (5)
21 Singer, of course (5)
23 No thugs' weapon (7)
24 A name for resentment or longing (6)
25 Giant gooseberry? (3)
27 Riding custom? (5)
28 Permanent proscription (5)
30 She loses heart when made game of (5)
33 Sugar cube? (4)
33 Gunman! (3)

Wednesday's Easy solution

ACROSS.—1, Prior. 6, Exit. 9, Restive. 10, Timid. 11, Items. 12 Maids. 13, Minimum. 15, Bee. 17, Anon. 18, Angels. 19, Paint. 20, Casual. 22, Papa. 24, Hue. 25, Plainly. 26, Stale. 27, Lupin. 28, Earns. 29, Descent. 30, Under. 31, Death.

DOWN.—2, Raisin. 3, Origin. 4, Red. 5, Steam. 6, Evident. 7, Lets. 8, Compel. 12, Mural. 13, March. 14, Noise. 16, Began. 16, Essay. 18, Angle. 19, Partner. 21, Autumn. 22, Pirate. 23, Plinth. 25, Place. 26, Side. 28, End.

Wednesday's Cryptic solution

ACROSS.—1, Waist. 8, Pinch. 9, Mermaid. 10, Dig in. 11, Loire. 12, Skull. 13, Machete. 15, Goa(t). 17, All-y. 18, Sweats. 19, (sun)Dries. 20, Sta-me-n. 22, Pose. 24, Ear. 25, Departs. 26, Re-man. 27, Strut. 28, Barry. 29, Declaim. 30, Greed. 31, Band-y.

DOWN. — 2, Animal. 3, S-miT-hy. 4, Ten(ants). 5, Smoke. 6, Pillows. 7, I-dol. 8, Carrot. 12, Stern. 13, Man-SE. 14, Clear. 15, Gabor. 16, A-she's. 18, Se-V-en. 19, De-noted (de-not-ed). 21, (tea)Taster. 22, Pa-nam-a. 23, Star-ed. 25, D-all-y. 26, Rude. 28, Bib.

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY

BRIDGE
By George Levinrew

TODAY'S deal, from the United States summer nationals, was the ultimate in frustration for East-West.

E-W Vul

North (D)
♠ 8 5
♡ 8 2
◇ K 10 8 7 2
♣ A 8 4 2

West
♠ A K J 9 4 2
♡ Q 7 5
◇ A
♣ K 9 7

East
♠ 10 7
♡ A K J 10 9 6 4
◇ Q J 9 6
♣ —

South
♠ Q 6 3
♡ 3
◇ 5 4 3
♣ Q J 10 6 5 3

The bidding:

North	East	South	West
2◇	2♡	4NT	P
5◇	D	P	6♡
P	7♡	7♠	D
All Pass			

The 7♠ bid is not a missprint! The previous 4NT bid by South was obviously a blocking bid against a slam. But this did not work. Therefore it seemed to be in order to try to steal the contract. Hence the 7♠ contract.

What did North-South have to lose by 7♠? 7♡ made would be 2,210 points. All South needed for a better score would be two tricks for minus 2,100 points. And surely winning two tricks was not too much to expect.

East-West did not see that they could win all thirteen tricks for a plus score of 2,500 points. Here is what happened:

The ♠A was led. East won a ♡ and returned a ◇ which was ruffed by West. The ♡Q was led and ruffing this gave South the first of the two tricks needed. South played a ◇ which West again ruffed. The next three tricks were a ♣ ruffed by East, a ◇ ruffed by West, and a ♣ ruffed by East. The automatic ♡ lead gave declarer another ruffing trick — goal achieved. To cap this he led a ♣ to the Ace which East could no longer ruff — so he was only minus 1,900 points on the board.

CHESS/Eliahu Shahaf

Problem No. 2475
IMANTS KISIS, U.S.S.R.
1st Pr., "Themes 64," 1969

Kf1; Qf2; Rd5, Rg5; Bel; Kta3, Ktf8; Pb4, d6, e3. (10)
Ke4; Ktf4; Pc2, c7, d6, e5, (6)
White mates in two (2x)

Problem No. 2476
GENRIKH KASPARJAN, U.S.S.R.
1-3 Pr. USSR Ty., 1968

Kh1; Ra8; Ktc3; Pb5. (4)
Kd5; Re4; Kte3, Ktg6; Pf5. (5)
White to play and draw

INMANTS KISIS and GENRIKH KASPARJAN won the 1969-70 Soviet composing championship for two movers and endgames respectively. No. 2475 is an outstanding exponent of the modern trend — change of mates in the solution, thematic try and solution, while No. 2476 displays two marvelous echo variations after a subtle introductory play.

SOLUTIONS: Problem No. 2471 (Rohm): 1.Ktb5+? Ke4 2.Ba2 Kf5 3.Ktd4 Ke4!; 1.g4? B1Q!; 1.Ba2! Be2 2.g4 (threat 3.Ktb5, 4.Bg8) h:g 3.Bg8! Bg6 4.Ktb5+ Ke4 5.Ba2! Kf5 6.Ktd4x. Problem No. 2472 (Sakharov & Kusnetsov): 1.h6 Ktd5 2.h7! Bf2+ 3.Kg5 Bh4+! 4.K:h4 Kt:f6 5.h8Q a1Q 6.Kg5! Kth7+ 7.Kh6 Q:h8 8.g7! and with a single pawn against Black's formidable force, White holds a draw.

MANILA BRILLIANCY
Sicilian Defence

W. LOMBARDI — M. QUINTEROS

1.e4 c5 2.Ktf3 d6 3.d4 c:d 4.Kt:d4 Ktf6 5.Ktc3 a6 6.Bg5 e6 7.f4 Be7 8.Qf3 h6 9.Bh4 Qc7 10.0-0-0 Ktbd7 11.Be2 Rb8 12.Qg3 Rg8 13.Bhf1 b5 14.Kt:e6! f:e 15.Qg6+ Kd8 (15. — Kf8 16.e5! d:e 17.f5! e4 18.B:f6 g:f 19.Q:h6+ Rg7 20.f:e, with a decisive attack) 16.e5 d:e 17.f5! e:f 18.B:f6 B:f6 19.Ktd5 Qc6 20.R:f5 Rf8 21.Bg4 Bb6 22.R:f8! g:f 23.Qg7 Rb7 24.Qe7x.

Bent Larsen (who won the event ahead of Ljubojevic, Kavalek and Gligoric) lost the following interesting game:

Queen's Indian Defence

S. GLIGORIC — B. LARSEN

1.d4 Ktf6 2.c4 e6 3.Ktc3 Bb4 4.e3 b6 5.Ktf3 Bb7 6.Bd3 B:c3+ 7.b:c d6 8.0-0 Qe7 9.Ktd2! e5 10.Ktb3 Ktc6 11.e4 0-0-0? 12.f3 Rhg8 13.a4 a5 14.Qe2 g5 15.c5 e:d 16.c:b d:c 17.Be3 g4 18.b:c Q:e7 19.Rac1 d5 20.R:c8 g:f 21.Q:f3 d4 22.Qf5+ Rd7 23.Bf4! Qb6 24.R:c6+! B:c6 25.Kt:c5 Ktg4 26.Rb1 Qa7 27.Kt:d7 B:d7 28.Qc5+! Black resigns.

SUCCESS IN DUBNA

Former world champion Mikhail Tal once again defied his physical shortcomings (he is suffering from a chronic illness which handicapped to a great extent his play in the Leningrad Interzonal) by emerging co-winner of the Dubna international tournament with Ratmir Holmov, each scoring 11 points out of 15 games. Young (23) Rafael Vagan'an was third with 10 points. Against Yugoslavia's I. Rukavina Tal produced the following interesting game:

Reti Opening

I. RUKAVINA — M. TAL

1.Ktf3 c5 2.b3 d5 3.e4 d4 4.g3 Ktc6 5.d3 Ktf6 6.Bg2 e5 7.0-0 Be7 8.Ktbd2 0-0 9.b4 c:b 10.a3 a5 11.Ktc4 Bg4 12.Ktd2 Qd7 13.Re1 e4! (14.Kt:e4 or 14.B:e4 will now be followed by 14. — Kt:e4 15.Kt:e4 b3! trapping the knight) 14.d:e d3 15.Kte3 B:e2 16.Qa4 Ktg4 17.Ktd5 Bf6 18.Ra2 Bc3 19.Bd2 Qd4 20.a:b B:d2 21.R:d2 a:b 22.Qb3 Ra1 23.B:a1 Q:a1 24.Kt:g4 Ktd4! 25.Qb2 Ktf3+! 26.Kh1 Qe1 27.Kte3 Q:f2. White resigns.

WHOEVER MOVES LOSES

The game Roshniak — Nikolic, from the 1973 Yugoslav team championship, came to the following position: White — Ke3; Bh1; Pa2, b2, c2, e4, f2, h2 (8). Black — Kg5; Bg2; Pa7, b7, c7, e5, g4, h3. (8)

Play continued: 41. — g3 !42.h:g Kg4 43.Ke2 h2! The picquancy of the position lies in the fact that who ever moves loses. If it was Black's turn to move he would have lost as follows: 1.— Kh3 2.Kf1 c5 3.e4 a6 4.a3 b6 5.a4. Moving the pawns first does not change the matter: In the final issue Black has to play Kh3 and loses after Kf1. But in the game it was White's turn, which makes all the difference: 44.Kf1 Kh3 45.c4 c5 46.a3 a6 47.b4 b6 48.b5 a:b 49.c:b c4, etc.

ISRAEL CHESS FEDERATION. The offices of the I.C.F. have moved to their new premises at 8 Rehov Hashoftim (opposite Kupat Holim Zamenhoff), Tel. (03) 23 78 70, Tel Aviv. NATIONAL TEAM CHAMPIONSHIP. The 1974 N.T.C. games will open on January 26th with a record number of 123 teams. A most satisfying fact is that the majority of the 35 new teams are juniors.

WORLD CHAMPIONSHIP. The quarter-finals of the world championship candidates' matches will open next week. The timetable: Boris Spassky vs. Robert Byrne, San Juan, Puerto Rico, Jan. 14th; Victor Korchnoi vs. Enrique Mecking, Augusta, Georgia, US., Jan. 16th.; Anatoli Karpov vs. Lev Polugajevski, Moscow, Jan. 17th.; Tigran Petrosian vs. Lajos Portisch, Palma de Mallorca, Spain, Jan. 18th.

ELIAHU SHAHAF

WHAT'S ON

Plant a Tree in Israel With your Own Hands!
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Le-Israel (Jewish National Fund); in Jerusalem — Rehov King George, corner Rehov Keren Kayemet, Tel. 35261, in Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 234449.
Motoring? Get the best! Carta's Israel Road Guide — at your hotel or bookstore.

— ALL WEEK IN JERUSALEM —

Israel Museum:
Sun., Mon., Wed. Thur. 10 a.m.-4 p.m. Tuesday 10 a.m.-6 p.m. Fri., Sat. 10 a.m.-2 p.m. Entry free for soldiers in uniform.
Henry Moore — Elephant Skull.
Land of Dolls
The 1st International Triennale of Photography (Spertus, Goldmann-Schwartz and Library Galleries).
Inscriptions reveal — special exhibit at Rockefeller.
Dr. Norman P. Schenker Hebrew Seal Section.
Special exhibit: leaf of the Gutenberg Bible.

Hadassah Tours
1. Medical Centre at 9.30 a.m., 11.00 a.m. 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27.
2. Morning half-day tour of all Hadassah projects. IL8.40 ($2) per person towards transportation and refreshments. By reservation only: Tel. 36333.
Hebrew University, conducted tours, in English, weekdays, at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus. For tours of the Mt. Scopus Campus, please call Tel. 30211, ext. 725.
Tourists and visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No.6 Kiryat Moshe, Tel. 523291
Jerusalem Biblical Zoo, Schneller Wood Romema. Tel. 533822. 7.30 a.m.-dusk.
Wizo, 1 Rehov Mapu. Jan. 13 at 3.30 p.m. Annual General Meeting of English Speaking Group. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday, 4-6 p.m. For daily tours of Wizo Institutions, please call the Tourist Dept.: Tel. 226060.

— TEL AVIV —

Tel Aviv Museum, Sderot Shaul Hamelech, Exhibitions: Max Liebermann — Drawing, Lithographs, Engravings (New Building); the Museum collections. Israeli Art — the Kinetic Room. Helena Rubinstein Pavilion, 6 Rehov Tarsat, Graphic Art in Israel Today. Sun-Thur. 10 a.m.-5 p.m.
Fri. 10 a.m.-2 p.m. Sat. 6-10 p.m.
Soldiers in uniform admitted free.
Ha'aretz Museum, Tel Aviv Museum Centre, Ramat Aviv (1) Glass Museum; (2) Kadmon Numismatic Museum; (3) Ceramics Museum; (4) Museum of Science and Technology; (5) Museum of Ethnography and Folklore; (6) Alphabet Museum; (7) Nechushtan Pavilion; (8) Tel-Qasile Excavations; Open: Sun, Mon., Tues, Wed., Thurs., 9 a.m.-4.00 p.m. Fri., 9.00 a.m.-1 p.m. Sat. 10.00 a.m. 2.00 p.m.
MUSEUM OF ANTIQUITIES OF TEL AVIV-YAFO, 10 Rehov Mifratz Shlomo. Open as above.
MUSEUM OF THE HISTORY OF TEL AVIV-YAFO, 27 Rehov Bialik. Open as above but closed Saturday.

Conducted Tours:
Tel Aviv University
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 26, 79, 20. Free transportation on Mondays and Wednesdays from hotels: 9.30 a.m.-Tadmor, Sharon, Acadia, Valdor, Samuel, Aster, Dan, Park, Deborah, Adi, Ami Shalom, Basle. 10 a.m.-Sheraton, Hilton, Ramat Aviv.

Mizrahi Women's Organization of America and Canada 46, 18 Rehov Dov Hos., Tel Aviv call Tel. 220167, 243166; Jerusalem 223610, 521608; Haifa, 64528; Beersheba, 3171
ORT ISRAEL: for visits please contact: ORT Tel Aviv, Tel. 762231-2; ORT Jerusalem, Tel. 233075; ORT Haifa, Tel. 668000 ORT Netanya, Tel. 22922
National Religious Women's Organization Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Rehov Ibn Gvirol, Tel Aviv: call Tel. 03-788942, 03-446316. Jerusalem: Tel. 02-30620, 02-35282, Mondays, Wednesdays guided tours through Neve Sara Herzog Complex, Bnei Brak.
Wizo, 38 Rehov David Hamelech. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday. 4-6 p.m. For daily tours of Wizo Institutions, please call the Tourist Dept., 116 Rehov Hayarkon; Tel. 232939.
Moetzet Hapoalot — Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Histadrut Bldg., 93 Rehov Arlosorov, Tel. 261111; Jerusalem Beit Elisheva, Rehov Elazar Hamodai, Katamon, Tel. 31616; Haifa Community Centre, 24 Rehov Zahal, Kiryat Eliezer Tel. 522554 Phone for reservations.
Canadian Hadassa-WIZO office, 116 Hayarkon, Tel. 227060, 8 a.m.-2 p.m.
Hadassah Club, 80 Rehov Hayarkon, Tel. 56039.
Israel Wax Museum, depicting the "Rebirth of Israel." Shalom Mayer Tower, Tel Aviv, Tel. 57304.

— NETANYA —

Wizo, 13 Macdonald Rd. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday 4-6 p.m. For daily tours of Wizo Institutions, please call Mrs. Zelzion, Tel. 053-23193.

— EILAT —

Wizo. For daily tours of Wizo Institutions, please call Mrs. Faye Morris, Tel. 059-2961.

— NAHARIYA —

Wizo. For daily tours of Wizo Institutions, please call Mrs. Zimenhauer, Tel. 04-920097.

— HAIFA —

Hadassah Club Youth Aliya office, 209 Rehov Hanegiinim, Tel. 842461, 664870
Goldman Art Gallery, 93b Sd. Hanasai; Tel. 80840. Exhibition of Museum and Gallery Posters. Open daily 10 a.m.-1 p.m.; 4-7 p.m.; 8-10 p.m. Sat. 8-9.30 p.m.
Ritz Gallery, 5 Rehov Haim. Exhibition of Oils and Watercolours by BINA KATZ, daily till midnight; Friday till 3 p.m.; Saturday from 5 p.m. Closing Jan. 16.
Wizo, 50 Rehov Moria. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday, 4-6 p.m. For daily tours of Wizo Institutions, please call the Tourist Dept., Tel. 84449.

— REHOVOT —

Tourists interested in visiting the Weizmann Institute of Science should phone the Visitors' Section, Tel. 03-951721 ext. 597, between 8.30 a.m. and 1 p.m.

SATURDAY
— JERUSALEM —

Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.

The Israel National Opera
TEL AVIV • Jan. 12, 8.30 p.m.
The Circus Princess
HAIFA • Jan. 17, 7.00 p.m.
JERUSALEM • Jan. 21, 8.00 p.m.
Operetta by E. Kalman

THE ISRAEL CINEMATIQUE — Tel Aviv-Yafo Municipality Youth and Culture Dept. — Tel Aviv University Faculty of Arts and Communications — The Israel Film Archives, Haifa

Jan. 12, 6.30 p.m. THE THREEPENNY OPERA — G.W. Pabst (1931)
Jan. 14, 9.00 p.m. Shorts: Paris at Night
Jan. 17, 6.30 p.m. Hadim'a — Barkhan (Israel)
Jan. 12, 9.00 p.m. HUNGER — H. Carlsen
Jan. 14, 6.30 p.m. Shorts: Vanishing Street — Vash
Jan. 17, 9.00 p.m. Taarif Laila — Ranon (Israel)
Jan. 16, 5.00 p.m. THE IPCRESS FILE — S. Furie
Short: The Great Man — Barkhan (Israel)
Jan. 16, 6.30 p.m. I MET SOME HAPPY GYPSIES — A Petrovic
Jan. 18, 2.30 p.m. IKIRU — A. Kurosawa

Buses 12, 18, 19, 20, 21, 22, 55, 61, 62, 66

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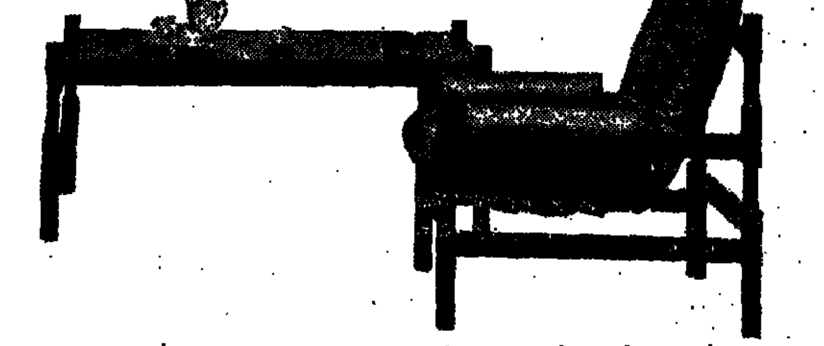

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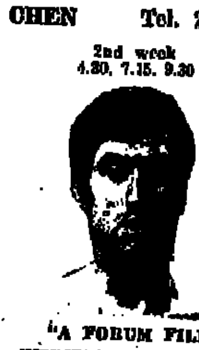

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TONY CURTIS
NATALIE WOOD
JACK LEMMON

EDEN Tel. 57450
4, 7, 9
ANIL DHAWAN and RADHA
in
DORAHA
the Indian Film

ESTHER Tel. 325610
2nd week
at 4.30, 7.15, 9.30

BLUME IN LOVE

DRIVE-IN CINEMA
Tel. 777177
5.15
The Magnificent 6½
7.15
Tarzan
2nd week
9.30

Wedding Night
Sat. Midnight only
TRIANGLE

GAT Tel. 267888
17th week
PETE 'N' TILLIE
WALTER MATTHAU
CAROL BURNETT
4.30, 7.15, 9.30

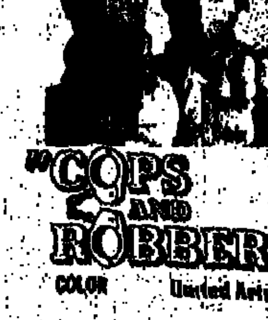
GORDON Tel. 244373
34th week
LE GRAND BLOND AVEC UNE CHAUSSURE NOIRE
YVES ROBERT
PIERRE RICHARD
4.30, 7.15, 9.30

HOD Tel. 226226
Israel Premiere
SILENT MAN
LINO VENTURA
4.30, 7.15, 9.30

LIMOR Tel. 260773
30 Rehov Ibn Gvirol
JANE FONDA
DONALD SUTHERLAND
PETER BOYLE ("Joe")
STEELYARD BLUES
In Colour
4.30, 7.15, 9.30

MAXIM Tel. 287457
Israel Premiere
WHAT THEY DID TO SOLANGE
FABIO TASTY
4.30, 7.15, 9.30

MOGRABI Tel. 58331
ISRAEL PREMIERE
4.30, 7.15, 9.30



Jerusalem Cinemas

Commencing Saturday, Jan. 12, at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.00

ARNON Tel. 224829
ANNA CALDER MARSHALL
TIMOTHY DALTON
WUTHERING HEIGHTS

CHEN Tel. 222955
2nd week
Starting Friday at 3 p.m.
The Raid on the Army

EDEN Tel. 223829
JAMES GARDNER
SUZANNE PLESHETTE
Parody on the Wild West
LATIGO

EDISON Tel. 224056
The Turkish Love Story
VURGAN
with
GUNYET ARKIN
GONUL YAZAR

HABIMAH Tel. 232366
Starting Friday at 3 p.m.
CHARLTON HESTON
AVA GARDNER
DAVID NIVEN
in
55 DAYS IN PEKING

JERUSALEM Tel. 35067
DONALD SUTHERLAND
ELIOT GOULD
in
M.A.S.H.
Sat. night: 7, 9 p.m.
Weekdays: 7 p.m.

ORGIL Tel. 222056
2nd week
How To Catch A Man

ORION Tel. 222914
2nd week
Starting Friday at 3 p.m.
BRUCE LEE
JOHN SAXON
Enter The Dragon
Performances at 4, 6.45, 9

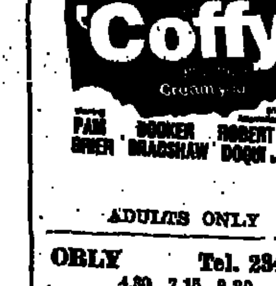
ORNA Tel. 224733
HORST BUCHOLTZ
SYLVIA KOSCINA
in
THAT MAN IN ISTANBUL

RON Tel. 234704
2nd week
Starting Friday at 3 p.m.
In the especially sexy film
What Do You Say To A Naked Lady?

SEMADAR Tel. 33742
CHAN LUNGER
In the Karate film
TRIANGULAR DUEL

ORDAN
16th week
THE DAY OF THE JACKAL
4.30, 7, 9.30

OPHIR Tel. 613321
4.30, 7.15, 9.30



ADULTS ONLY

ORLY Tel. 234025
4.30, 7.15, 9.30
THE IDIOT
CLAUDE BRASSARD

PEER Tel. 449795
2nd week
4.30, 7.15, 9.30

PARIS Tel. 236605
3rd week
STRAIGHT ON TILL MORNING
RITA TUSHINGHAM
10, 12, 2, 4, 7.15, 9.30

RAMAT AVIV Tel. 412761
7.15, 9.30
BUTTERFLIES ARE FREE
GOLDIE HAWN
EILEEN HECKART
EDWARD ALBERT
Matinees at 4.30:
THE ROSE OF BAGHDAD

STUDIO Tel. 55817
The Israel Film
YAKI YOSHA
SHALOM
4.30, 7.15, 9.30

TOHELET Tel. 443950
19th week
4.30, 7.15, 9.30
Play It Again, Sam
WOODY ALLEN

TEL AVIV Tel. 281181
2nd week
Only one man can be ...
Emperor Of The North Pole
LEE MARVIN
ERNEST BORGNINE
Adults only

ZAFON Tel. 445035
3rd week
THE HEARTBREAK KID
CHARLES GRODIN
4.30, 7.15, 9.30

Haifa Cinemas

Commencing Saturday, Jan. 12, at 7.00 p.m. and 9.00 p.m.
Daily at 7.00 and 9.00 p.m. — Matinee at 4.00 p.m.

AMPHITHEATRE Tel. 664018
JOHN WAYNE
ANN MARGRET
in
TRAIN ROBBERS
In Cinemascope and colour

ARMON Tel. 664848
2nd week
Suspense Suspense Suspense
Dario Argento's
Four Flies On Grey Velvet
MICHAEL BRANDON
MIMSY FARMER
BUD SPENCER (Trinity)
In colour

ATZMON Tel. 663003
A great Western full of suspense
GIULIANNO GEMMA
BUD SPENCER
in
EVEN ANGELS EAT BEANS
In Technicolor

BEIT ROTHSCHILD
Sat., Mon., Tues., Wed., at 6.45, 9.00
Fellini — SATYRICON
(Adults only)
Sunday at 9.00:
THE DEVILS
Thursday 8.45:
PARIS N'EXISTE PAS

CHEN Tel. 666272
7th week
The hidden camera of Allan Funt ...
What Do You Say To A Naked Lady?
For adults only

MIRON Tel. 663063
From Friday six nonstop perfs.
Karate fights in gangster action
DEADLY FISTS
In Technicolor

MORIAH Tel. 242477
8th week
The greatest suspense of this year
THE GETAWAY
STEVE McQUEEN
ALI McGRAW
In Technicolor

ORAH Tel. 664017
4th week
A sensational film packed with suspense
SUSAN GEORGE
FRIGHT
(The Trap for the Baby Sitter)
in colour

ORION Tel. 523939
A great Greek sexy film
THE SLAVES OF PASSION
In colour
For adults only
Six nonstop perfs. from Friday

ORDAN Tel. 663443
A great thriller starring
ALAIN DELON
and BOURVILLE
in
THE RED CIRCLE
Daily six performances

ORLY Tel. 81868
8th week
one min. from Carm. Term.
two perfs. nightly 6.45, 9.00
YVES ROBERT
PIERRE RICHARD
in a delicious comedy
Le Grand Blond Avec Une Chaussure Noire

PEER Tel. 662232
Greatier and sexier than the first ...
DECAMERON No. 2
In colour
For adults only

RON Tel. 669060
Three days of suspense in Los Angeles
ANN MARGRET
and ANGIE DICKINSON
starring in
THE OUTSIDE MAN
In Technicolor

SHAVIT
A very entertaining film
Starring SOPHIA LOREN
MARCELLO MASTROIANNI
in
YESTERDAY, TODAY AND TOMORROW
Pefs. at 6.45, 9.00
Saturday to Wednesday

Ramat Gan Cinemas

ARMON Tel. 720706
7.15, 9.30
The Canterbury Tales
with HUGH GRIFFITH
JOSEPHINE CHAPLIN
In colour. For adults only

HADAR Tel. 723822
7.15, 9.30
Journal Intime D'une Demi-Vierge
Adults only

LILI
7.15, 9.30
2nd week
To Sir, With Love
SIDNEY POITIER
LULU

OASIS
7.05, 9.30
OFFENCE
SEAN CONNERY
TREWALD HOWARD

ORDEA Tel. 721720
4, 7.15, 9.30
The Clay Pigeon
TELLY SAVALAS

RAMA Tel. 721912
7.15, 9.30
JEAN PAUL BELMONDO
LA SCOAMOANE

RAMAT GAN Tel. 794504
2nd and last week
7.15, 9.30
OMAR SHARIF
FLORINDA BOLKAN
Le droit D'aimer
Adults only
— in colour —

HERZLIYA

DAVID Tel. 984021
7.00, 9.15
Le Circle Rouge
ALAIN DELON
YVES MONTAND

Petah Tikva

SHALOM Tel. 917480
7 — 9.15
A sexy Greek film
LOST FOR DEATH
Mats. at 3.30:
LAUREL & HARDY AT COLLEGE

The Poster

THEATRE

AS YOU LIKE IT (Cameri) — Peter James' modern-dress production is full of interesting innovations, some successful, some less, and has a remarkable performance, in the part of Rosalind, by Tiki Dayan. TEL AVIV (Cameri) Sat., Sun. NAHARIYA (Hod) Mon., 9.00 HAIFA (Municipal Theatre) Tues., Wed., 8.15, Thurs. 6.30.

CIRCUS ADVENTURE (Children's Theatre) — JERUSALEM (Municipal Theatre) Fri., Sun., Mon., 10 a.m. HOF ASHKELON (Beit Haam Nehora) Tues. 10 a.m. BEIT SHAAN (Gilat) Wed. 10 a.m., 12 noon.

ETERNAL HUSBAND (Habimah) — TEL AVIV (Habimah) Sat. 8.30, Sun.

HO, HO JULIETTE! (Habimah) — Ephraim Kishon's new comedy is a continuation of a play by his sixteenth century colleague William Shakespeare. In this play Juliette did not die of her lethal potion, woke up and married Romeo and they lived happily until divorce did them part. (Not yet reviewed) TEL AVIV (Habimah) Mon., Tues., Wed.

HOW THE OTHER HALF LOVES (Habimah) is an inane comedy which takes four acts to say nothing. The author hopes to get laughs out of a baby wetting its diapers, couches, rugs. TEL AVIV (Habimah) Sat., Sun.

LOVE THAT WAS (Zavta) — play by Arnon Tamir. TEL AVIV (Zavta) Fri. 9.00.

PLAZA SUITE (Cameri) — A revival of Neil Simon's comedy about the troubles of the New York rich. Plenty of laughs. GALIL HATACHON (Beit Keshet) Sun. 8.30. TEL AVIV (Cameri) Mon., Tues., Wed. ARMY Thurs.

SWALLOW GARDEN (Children's Theatre) — play by Michael Payne. GIVATAYIM (Shavit) Fri. 10 a.m. TIBERIAS (Chen) Mon. 11 a.m. TIBERIAS (Aviv) Tues. 11 a.m. PARDESS HANA (Dekel) Wed., Thurs., 10 a.m.

THREE WIDOWS (Gideon Shomer) — play by Shalom Aleichem. EIN HASHOFET Fri.

YA'ACOBI AND LEIDENTAHL (Cameri and Zavta) — A new play by Hanoch Levin, author of Hefez, by far the best original play in a long time, beautifully directed by the author. TEL AVIV (Zavta) Sat. 7.00, 9.30.

MUSIC

All events start at different times — so watch out!

Jerusalem

"CONTRASTS" — presented by the Israel Broadcasting Authority — with Jerome Barry, baritone; Uri Shoham, flute; Menahem Breuer, violin; Hanoch Greenfeld, piano — works by Loeillet, Bach, Prokofiev, Byrd, Webern, Barber, Varese, Martinu — at the Khan: Sunday, at 8.30 p.m.

JERUSALEM SYMPHONY ORCHESTRA — Eleazar de Carvalho conducting, with Alexander Tal, violin—works by Rameau, Vivaldi, Santoro, Schoenberg — Subscription Series "Old and New" — at the Theatre: Tuesday, at 8.30 p.m.

ISRAEL BACH SOCIETY presents a concert with works by Bach, Renaissance music by Gibbons and Locke, Mozart, directed by Eli Freud, at Christ Church, Saturday, at 7.30 p.m.

Tel Aviv

CHAMBER MUSIC — Israel Ensemble String Quartet and Amos Muller, recorders — works by Bach, Telemann, Beethoven, Debussy — at the Emmanuel Church, Jaffa: Saturday, at 8 p.m.

At the Museum:

*THE ISRAEL TRIO (D. Hoexter, M. Breuer, Z. Harel) plays works by Mozart, Skalkottas, Mendelssohn — Saturday, at 7 p.m.

*JEREMY MENUHIN, piano, works by Beethoven, Bartok, Czerny, Schubert — Tuesday, at 7.30 p.m.

*"HIT AFTER HIT" — 400 years of "hits" — presented by the Israel Broadcasting Authority; compere: Ofra Samuel, producer: Edy Halperin — Wednesday, at 7.30 p.m.

ISRAEL PHILHARMONIC ORCHESTRA — Subscription Concert No. 6 — Lawrence Foster conducting, Yehudi Menuhin, violin — Elgar: Violin Concerto; Prokofiev: Symphony No. 5 — Series "1": Sunday; Series "2": Monday; Series "3": Tuesday; Series "4": Wednesday; Series "5": Thursday — all concerts start at 7.30 p.m.

Haifa

THE ISRAEL WOODWIND QUINTET — plays for the Haifa Chamber Music Society works by Bach, Mozart, Rossini, Partos, Arnold — at Beit Harofeh: Saturday, at 7.30 p.m.

JEREMY MENUHIN plays piano recital with works by Beethoven, Bartok, Czerny, Schubert — at the "Shavit" Auditorium: Thursday, at 7.30 p.m.

Rehovot

THE ISRAEL CHAMBER ENSEMBLE — Noam Sheriff conducting, Robert Merkler, cello — works by Geminiani, Frescobaldi, Albinoni, Corelli — at the Wix Auditorium: Saturday, at 8.30 p.m.

Holon

HOLON CHAMBER ORCHESTRA — Noam Sheriff conducting, with Ruth Maayani, harp, and Yoram Lipski, violin — works by Geminiani, Haydn, Debussy and Mendelssohn — Subscription Concert No. 4, Series "1": Saturday, at 7 p.m.; Series "2": Tuesday, at 7.30 p.m. — At the Yad le'Banim Cultural Centre.

LECTURE

UNIVERSITY WOMEN, Jerusalem branch Prof. Reuven Yaron "Surprise Attacks: Lessons from Pearl Harbour and the Yom Kippur War." Thursday, Jan. 17, 8 p.m., Van Leer Institute. Open meeting, guests will be welcome.

Jeannie Berlin (Elaine May's daughter) and Charles Grodin in the film "The Heartbreak Kid".

CINEMA

BLUME IN LOVE — Romantic comedy about a warring-kissing couple who are well played by George Segal and a wan-looking Susan Anspach. Story moves between Los Angeles and a dream-like Venice and has some amusing incidents as well as too many fatuous moments. Written and directed by Paul Mazursky.

EMPEROR OF THE NORTH POLE — Robert Aldrich directs a horribly brutal tale of the fight between a train ride-bumming hobo (Lee Marvin) and a sadistic train guard (Ernest Borgnine) set in the Depression of the 'thirties. Not a ray of light in a dark and ugly affair.

***THE HEARTBREAK KID** — Off-beat comedy directed by Elaine May and written by Neil Simon, about a man who changes his affections while on his honeymoon in Miami Beach. Lack of sympathy for the callous hero, played by Charles Grodin, does a little to spoil one's enjoyment of this witty well-acted film.

MALIZIA — Italian romantic-comedy, tells of the complications which arise when a sweet but sensuous young woman becomes a servant girl to a middle-aged widower and his three sons. Some clever satirizing of Sicilian mores and morals, but the piece quite often descends to vulgarity to get cheap laughs.

THE LAST OF SHEILA — A film producer plays a macabre game with his guests on a Mediterranean cruise. Herbert Ross directs a bevy of starlets in a glossy film that maybe would appeal to crossword-puzzle enthusiasts.

* **THE DAY OF THE JACKAL** — Exciting exercise in suspense based on the Frederick Forsyth best-seller.

FRIGHT — Psychodrama that's high on screams but low on interest.

***THE GETAWAY** — No holds are barred in Peckinpah's romantic thriller.

* **PLAY IT AGAIN, SAM** — Another Woody Allen romp.

* **WHAT DO YOU SAY TO A NAKED LADY?** — Fascinating insight into human nature.

* **LE DROIT D'AIMER** — Effective combination of love story and political drama with Florinda Bolkan and Omar Sharif in the leading roles. While not outstanding it is an attention-holding film. English dialogue.

WHITE LIGHTNING — Action picture with the ebullient Burt Reynolds as a bootlegger turned Federal agent. Too many car chases hold up rather than advance action. Convincing performance from Ned Beatty as a corrupt sheriff.

* Recommended

OPERA

THE ISRAEL OPERA presents: Kalman: "Die Zirkusprinzessin," with Miriam Laron/Esther Baumwel, Lois Yavnieli/Sarah Simon, Sami Bechar, Mordehai Ben-Shahar, Michael Kuhana, Robert Gerber, Cima Gureska, Abraham Rettig, Zipporah Hochman; conductors: Samuel Sysser/Arieh Levanon; Choreography: Fima Tscherkow, Ballet Soloist: Cora Benador; chorus conductor: Dr. H. Pinkus; produced by Edis de Philippe (Tel Aviv: Saturday, at 8.30 p.m.; Tuesday, at 6 p.m.; Haifa: "Armon": Thursday, at 7 p.m.); Verdi: "La Traviata," with Esther Baumwel, Edgardo Stivan, Boris Bar-Lev, Michael Kuhana, Annette Celine; conductor: Samuel Sysser (Tel Aviv: Monday, at 6 p.m.)

On the air

FIRST PROGRAMME
258, 522 and 221 M.

News: Today and Tomorrow: 6.00, 9.00, 10.00, 11.00, 12.00 noon, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, and 12.00 midnight, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00.

TODAY

7.58 a.m. Opening. 8.05 "Collegium Musicum" — Brahms: Trio in C-major for Violin, Cello and Piano (A. Busch, H. Busch, R. Serkin); Debussy: Sonata for Flute, Viola and Harp. 9.05 "The Jerusalem Symphony Orchestra recorded ..." (Stereo): Mozart: Symphony No. 40 (Conductor: Otto Klemperer); Alexander Goehr: "Sonata on Jerusalem" (Conductor: Gary Bertini). 9.55 English News. 10.05 Beethoven: Piano Concerto No. 1 (Soloist: Carmen Or, Conductor: Mendi Rodan); Verdi: Aria from "Don Carlos" (Soloist: Rafaele Arie, Conductor: S. Ronly-Rikils). 10.55 French News. 11.00 News in Easy Hebrew. 11.05 "Ivrit La'am." 11.15 Programmes for Elementary Schools. 12.05 "Midday Concert" — Copland: Overture (Conductor: The Composer); Sibelius: Violin Concerto (Soloist: David Oistrakh); Ravel: "La Valse" (Conductor: Charles Muench). 1.05 "At Midday." 1.25 Midday Concert (cont.). Albeniz: "Evocacion" from "Iberia"; Falla: "El Abor brujo" (Soloist: Victoria de los Angeles). 2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.05 A Moment of Hebrew. 4.05 The Middle East. 4.30 News from the records library. 5.05 "Classical Request Programme" — Beethoven: Overture "Leonore" No. 3; Mendelssohn: Violin Concerto in E-minor. 5.55 English News. 6.05 "What will be heard?" — a preview of next week's music programme produced by Gideon Rosengarten. 6.30 Literary Magazine. 6.50 French News. 7.05 "The Weekly Column." 8.05 Pages, Images and Songs for Shabbat. 9.05 "Friday Evening Concert" (Stereo) produced by Alexandra Melamed — Mozart: Serenade No. 7 in D-major, K. 250 ("Haffner") (Soloist and Conductor: Pinchas Zuckerman); The Philharmonic Orchestra of Radio Holland conducted by Sergiu Comissiona, Soloist: Roger Pasqual (Piano) — Tchaikovsky: Overture "The Storm"; Ravel: Piano Concerto in G-major; Enescu: Roumanian Rhapsody No. 1, opus 11. 11.05 "Tonight." 11.25 Radio Story. 12.05 A Moment of Poetry. 12.08 Close Down. 2.05-5.00 Songs and Tunes. 5.05-3.00 Same as second programme.

TOMORROW

7.58 a.m. Opening. 8.05 "Morning Concert," Telemann: Trumpet Concerto; Dvorak: Serenade for Strings, opus 22. 9.05 World of Science. 9.35 Musical Quiz. 9.55 English News. 10.05 The Weekly Diary. 10.55 French News. 11.05 Bialik-Centenary Programme. 12.05 Psychological Warfare. 1.05 "Midday Concert" (Stereo) Bruckner: Overture in G-minor (Conductor: Elyakum Shapira); Mozart: Violin Concerto No. 5 in A-major (Soloist: David Oistrakh). 2.05 Mother and Child. 3.05 Chamber Music — Carl Stamitz: Quartet in D-major for Flute and Strings (Jean-Pierre Rampal and the French Trio); Schumann: "Fairy Tales" for Clarinet, Viola and Piano (Jacques Lancelot and members of The Munich Trio); Tchaikovsky: String Quartet No. 1 (The Prague Quartet). 4.05 "Me and My Prayer." 5.05 "The End of the Trip" — a) Barcarolle. 5.55 English News. 6.05 Recital (Stereo) Simcha Cheled (Cello) and Jonathan Zak (Piano) — Grieg: Sonata in A-minor, opus 36; Bloch: "Meditation Hebraique." 6.40 Spanish Songs. 6.50 French News. 7.05 Weekly Diary. 7.50 Bible Reading: Yeshayahu chaps. 25 and 26. 8.05 "The Art Song in Instrumental Music" — A series of programmes by Shlomo Hed. 8.40 Friedl Teller-Blum (Soprano) with Richard Lesser (Clarinet-obligato) and Rachel Kirsten-Cohen (Piano), Songs by Mozart and Schubert. 9.05 Hamavdil. 10.05 The Middle East. 11.05 "Tonight." 11.25 "Listen and Solve." 12.05 A Moment of Poetry. 12.08 Close Down. 2.00-5.00 Songs and Tunes. 5.00-8.00 Same as Second Programme.

SECOND PROGRAMME
457, 423, 256, 249, 355 and 240.5 M.

News: Today and Tomorrow: 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, noon, 1.00, 2.00, 3.00, 4.00, 5.00, 6.000, 9.00, 10.00, 11.00, midnight, 1.00, 2.00, 3.00.

Today: 5.05 a.m. Hebrew Songs. 5.55 Religious Service. 6.05 Exercises. 6.15 Musical Clock. 6.55 Programme Announcements. 6.59 A Moment of Hebrew. 7.25 "Hebrew Songs." 7.55 "Green Light." 8.05 Announcements. 8.10 "Good Morning." 8.55 Names and Events in the Headlines. 9.05 "Good Morning" (cont.) 10.05 "Here at Home." 11.40 Where to go and light music. 12.05 Programmes for the Worker and the Employer. 12.30 "Smile" — Songs and Sketches. 1.05 "At Midday." 1.25 Hebrew Songs. 2.05 This is Ehud Manor. 3.05 Popular Songs — Regards. 4.05 A Moment of Hebrew. 4.05 "Who is Afraid of Classical Music." 4.30 Shabbat Songs. 5.05 "Yesterdays." 6.05 "Pop Music" — Fashion, Art and Politics. 6.55 Announcements. 9.05 Another Time. 10.05 "It's Close to my Heart." 11.05 "Tonight." 11.25 Hebrew Songs. 12.05 A Night of Stars. 1.05-3.00 Songs and Tunes.

Tomorrow: 5.05 Songs and Tunes. 6.05 Musical Clock. 6.57 Religious Service. 7.05 Hebrew Songs. 8.05 Announcements. 8.10 Morning Tunes — Regards. 8.55 A. Alon's Corner. 9.05 Morning Tunes (cont). 10.05 Classical and Light. 11.05 "I like to Sing." 12.05 "Al Galav Yavi" — New records and recordings. 1.05 Stage and Screen. 1.40 Light Music. 1.50 Eretz Yisrael Reminiscences. 2.05 Where to go and light music. 2.30 Popular Songs. 5.05 "After the Battle." 6.05 The Problem in Question. 6.30 Sports. 6.55 Announcements. 9.05 Musical—"Porgy and Bess." 10.05 "Getting Together." 11.05 "Tonight." 11.25 "Old Favourites" — Regards. 1.05-3.05 Songs and Tunes.

FIFTH PROGRAMME
445 M.

Today: 6.58 Opening. 7.00 News. 7.25 Song and Melody. 8.00 News. 8.05 Song and Melody.

Tomorrow: 6.58 Opening. 7.00 News. 7.50 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR
457, 423, 256, 249, 355 and 240.5 M.

7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian 8.45 Russian. 9.00 Close Down.

ENGLISH NEWS AND PROGRAMMES

7.00 a.m. (4th programme and short waves); 9.55 a.m. (1st programme); 1.30-2.00 p.m. (4th programme and short waves); 5.55 p.m. (1st programme); 8.30-8.45 p.m. (4th programme); 10.00-10.45 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES

7.15 a.m. (4th programme and short waves); 10.55 a.m. (1st programme); 2.00-2.30 p.m. (4th programme and short waves); 6.50 p.m. (1st programme); 8.45-9.00 p.m. (4th programme); 12.00-1.00 a.m. (short waves).

1st Programme — 258, 522, and 221 M.
4th Programme — 407, 445 and 292 M.
Short Waves — 16, 19, 25, 31, 33, 41 and 49 M.

GALEI ZAHAL

Today: News: Every hour on the hour. 6.05 Early Morning Tunes. 6.55 For Soldiers and their Families. 7.05 Morning Tunes (cont.). 7.55 Programme Trailer. 8.05 "Zahal's Diary." 8.30 Requests. 10.55 "The Short Hassidic Story." 11.05 Warm and Tasty. 11.55 "What's New." 12.05 Zahal's Diary. 12.30 Warm and Tasty. 1.30 The Jewish Viewpoint. 1.35 Warm and Tasty. 1.55 Announcements to Soldiers. 2.05 Light entertainment with Mani Peer and Revital Amit. 2.30 Quiz. 2.57 Programme Trailer. 3.05 Light Entertainment (cont.). 3.55 Prophetic Portion of the Week. 4.05 Hit Parade. 5.05 "The World of Simcha Holzberg." 6.05 Zahal's Weekly Magazine. 6.45 Tradition, Tradition. 7.05 Didi Manosi's Short Friday. 8.05 The "Story of the Emek Railway Line." 9.05 "By Request." 10.05 "My Favourite Songs." 11.05 "Army Post Office 1005." 11.58 "Midnight Talk." 12.05 Zahal's Diary. 12.20 "Night Birds" — with Uri Lotan and Pnina Bat-Zvi. 3.05 Tunes in the Night.

Tomorrow: News (every hour on the hour. 8.05 "Saturday Morning" — greetings. 8.05 "Sandwich." 8.55 Programme Trailer. 9.05 "Sandwich" 8.55 Programme Trailer. 9.05 "Sandwich" (cont.). 12.05 Zahal's Weekly Magazine. 1.05 Personal Questions — Yaakov Agmon's programme. 2.05 "Made to Measure." 3.05 Two Hours with Yossi Banay. 5.05 Zahal's Diary. 6.05 "Radiomontage" — Life in an Apartment House. 7.05 From him to you. 8.05 By Request. 9.05 Tradition, Tradition. 9.55 Music from the Shows. 10.05 "Dialing and Song. 11.58 "Midnight Talk." 12.05 Zahal's Diary. 12.50 "Night Birds" — with Uri Lotan and Pnina Bat-Zvi. 3.05 Tunes in the Night.

ISRAEL TELEVISION SERVICE
FRIDAY

6.00 The Partridge Family. 3.25 Erev Shabbat Programme. 6.00 News. 8.05 Shabbat Song. 8.10 Weekly Magazine. 9.10 Nathan Alterman's Songs. 9.50 "Billy Liar" — film. 11.25 News.
Arabic: 6.00 News. 6.04 Film. 7.45 News. 8.00 Programme Review.
Educational: 7.50 Technical Drawing 9. 8.15 Maths 7. 8.40 A game on words 7-8. 9.05 Geometry 6. 10.00 Biology 10. 10.20 Citizenship 7. 10.45 Youth Magazine. 11.30 Music. 2.00 A page from a book. 2.05 "As we Are." 4.25 A meeting with Hanoch Bartov.
SATURDAY
10.00 Entertainment for Children. 10.30 Film — "Eight Chasing One." 12.00 Documentary — "The Journey of the Snow Goose." 8.00 Hamavdil. 8.30 Mabat. 9.10 Ironside. 10.00 Mabat Sport. 10.50 Entertainment. 11.30 News.
Arabic: 6.00 News. 6.04 Requests. 6.32 Innovations and Inventions. 6.45 "Following the Sun" — The Boxer.